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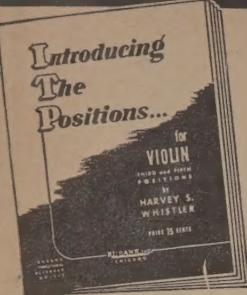
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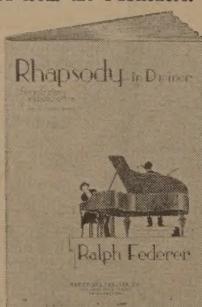
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# The Passing of a Noted American Artist

**I**N MID-MAY Madame Olga Samaroff went to sleep, not to wake again, at her home in New York City where she had taught scores of pupils. The whole musical world paused to pay tribute to one of the foremost women in musical history. When she was born in Texas, Lucy Mary Olga Agnes Hickenlooper, no little girl could have been more representative of her native country. She was the daughter of Carlos and Jane Loening Hickenlooper. Her grandfather, Dr. Eugene Palmer, a graduate of Yale University, was a slaveholder who practiced medicine upon his own slaves and those of neighboring plantations in Louisiana. After losing his fortune in the Civil War, he removed to Houston, Texas, to resume his practice. Mme. Samaroff's second cousin was General Andrew Hickenlooper of the Federal Army during the Civil War.

Mme. Samaroff was born in San Antonio, Texas, August 8, 1882, while her father was an officer in the United States Army stationed there. Her ancestry included Dutch, German, Russian, English, and Irish strains. One of her forebears, Abraham Pierson, was the first Rector of the Collegiate School at Saybrook, which became Yale College, and eventually Yale University. She was descended from leading American families of Colonial and Revolutionary days, including that of John Alden of Plymouth, and the family has had many other distinguished members. United States Senator Bourke Hickenlooper of Iowa is Mme. Samaroff's first cousin.

Mme. Samaroff told us some years ago that, upon the advice of her manager, Henry Wolfsohn, she chose the professional name of Samaroff from a remote Russian ancestor. At the age of six she was taken to Houston, Texas, to the home of her mother and her grandmother, and shortly thereafter moved to Galveston. When she was three she astounded her mother and her grandmother (both of whom were teachers of music) by improvising melodies at the keyboard. At the age of twelve her grandmother took her to Europe, where she remained (except for one short visit to the United States) until she was twenty-one. She was the first American girl to be given a scholarship in the piano class at the Paris Conservatoire. At the Conservatoire her teachers were Antoine François Marmontel (teacher of Bizet, Dubois, Giraud, and others), Ludovic Breitner, and the famous Liszt pupil, E. M. Delaborde. She made a highly successful début in Paris with the Colonne Orchestra. Shortly thereafter she married a Russian engineer, Boris Loutzky, and went to Berlin, where she studied with Ernest Hutcheson, Otis B. Boise, and Ernest Jedliczka

(pupil of Anton Rubinstein and Tchaikovsky). Her marriage was unfortunate, and ended shortly thereafter in an annulment.

Her pianistic début in America occurred January 8, 1905, at Carnegie Hall, with the New York Symphony Orchestra, Walter Damrosch conducting. This was followed by extensive tours in America, Europe, and other parts of the world. Her numerous recordings for the Victor Talking Machine Company are now highly prized by collectors. She ranks with the topmost women pianists of musical history—Clara Schumann, Annette Essipov (Leschetizky), and the great Teresa Carreño.

In 1911 she became the wife of Leopold Stokowski, then at the beginning of his brilliant career as a conductor. The union ended in divorce twelve years later. Their one daughter, Sonya, is now Mrs. William Thorbecke. Lieutenant Thorbecke is the son of a Netherlands diplomat.

In 1926 an injury to Mme. Samaroff's left arm caused her to cancel all concerts for the season, and after that her time was devoted largely to writing, lecturing, and teaching. She accepted the post of chief music critic of the *New York Evening Post*, and continued in this position for two years. No one could have had more varied experience in the musical field to entitle her to serve as a critic. Her broad knowledge and clear style were highly praised. The *Post* endeavored to retain her for three more years, but she decided to devote herself to educational work and lecturing.

When the Juilliard Foundation organized its Graduate School in 1925, Mme. Samaroff was immediately made a member of the faculty. In 1927 she became head of the Piano Department of the Philadelphia Conservatory. She held both posts at the time of her death.

In 1927 she founded the Schubert Memorial, Inc., with a board of dis-

tinguished patrons including Harry Harkness Flagler, Cornelius N. Bliss, Frederic A. Juilliard, Otto H. Kahn, John D. Rockefeller, and Paul M. Warburg, with a view to providing opportunities for young artists to obtain a hearing in the larger concert and opera field. In 1931 she was one of four founders (the others were Mr. Walter Damrosch, Mme. Yolanda Mero-Irion, Mrs. Ernest Hutcheson) of the Musicians Emergency Aid of New York, which collected and distributed large funds to musicians in need during the 1931 depression.

Mme. Samaroff's services as a lecturer were in great demand. She appeared at Yale, Harvard, Columbia, and many of the foremost American universities. Her lectures were prepared with

(Continued on Page 522)



THE LAST PORTRAIT OF OLGA SAMAROFF-STOKOWSKI

# The Pianist's Page

by Dr. Guy Maier

Noted Pianist and  
Music Educator



## Ah, Those Theorists!

A well founded complaint comes from a San Francisco teacher: "Why aren't so-called theorists encouraged to play piano? I know one—in fact he is a very fine harmony teacher—who told me that he cannot play any instrument. He claims that very few theorists are good players. Why is it that we instrumentalists have to know both, while the theorists do not?"

Ping! . . . another bull's-eye! . . . Yes, that situation has needed airing for many years; it applies to composers, too . . . Every trained musicologist, theorist, or composer should be able to play the piano well. Without this skill they are frustrated at every turn. One of my pet peeves has always been the pathetic inability of composers to perform their piano pieces (even the easy ones) adequately. Often their most attractive compositions impress publishers and public unfavorably when they themselves play them. Theorists—all of them—should not be permitted to be graduated from music schools or be given jobs until they have proven their pianistic ability. The piano is the one instrument which, competently played, can give an adequate impression of most musical ideas. Surely theorists realize this; if they cannot bring the music to life, what good is all the "theory," and how can they claim to be musicians?

## More Shop Talk

Mrs. M. J. Johnson of Berkeley, California, offers an original slant on our sight-reading problem. Most of us will say "Amen" to her devastating comment on beginners' books, but some of us, including myself, will take sharp issue with her when she states that fluent reading can't be taught, or that pupils actually learn to read better from studying a few pieces thoroughly than through intelligent direction in reading much material. After scanning Mrs. Johnson's letter, sit down and tell us what you think:

"Why stress sight-reading so much? I have found that sight-reading, studied as such, is not the answer in developing efficient readers. It breeds carelessness and does more harm than good."

"I used to believe that scads of easy reading material developed fast readers. It does not. When I stopped giving sight-reading, and concentrated on having pupils thoroughly learn, memorize, and play well everything they studied, I noticed they became better readers. The only students who get a 'kick' out of sight-reading are the ones who are already excellent readers and don't need it. They are the ones who are always wanting new pieces; it is like pulling teeth to get

them to memorize. They may become accompanists, but even a good accompanist must have other accomplishments besides the ability to read well at first sight.

"A good reader, one who sees notes, fingering, chords, rhythm, pedaling, shading marks quickly, grasps the whole musical thought and at the same time is able to produce that music on the piano, is developed through years of study. If a beginner is started with all the known reading helps, special stress on reading need not occupy more time than the duration of studying first grade music. I get best results from then on by letting reading become only one of the many phases of musical training.

"One reason why we have the slow reader is poor material at the beginning. The majority of beginners' books are responsible for this. Every note is fingered, so all a child has to do is look at the fingering instead of the notes. By teaching from certain commonly used books I can make a poor reader out of any child, no matter how intelligent or musical he may be. I have found that by teaching musical expression the reading will take care of itself. A pupil learns more from a few pieces thoroughly mastered than from reading many. He will get reading enough when he studies new pieces and re-reads those to be memorized. Then only will he connect reading automatically with the expression of musical thought.

"My advice to the young teacher is this: start the beginner with several exceedingly easy, well chosen books so as to give him the idea reading is easy. If a pupil is reading too slowly for the grade he is studying, and you cannot give him easier reading for fear of discouraging him, keep him in the same grade until his reading has caught up with the rest of his ability."

## A Music Readiness Class

At the threshold of a new season it is pleasant to look over last season's enthusiastic letters from teachers who plunged fearfully into the cold water of new, untried projects and emerged all a-tingle with glowing happiness. I wish I could share all these letters with Pianist's Page readers. Here's just a teaser from another Californian, Mrs. Ruth Hampton of Pasadena:

"I have been a different teacher since last year. I now have two pianos in my studio, and have started two Pre-School Readiness Groups and one Musical Enjoyment Group for the upper elementary grades. I began the first Music Readiness Group in September, with six children between the ages of five and six. We met twice a week for half an hour each. We organized a rhythm band, acted out songs, we marched, we tapped rhythms, we colored, we played games, and each child always had the opportunity to play twice on the piano each session. After two months of work we were able to contribute a nice fall recital program using eight pieces. After a short time, some of the children were picking out familiar tunes on the piano, first on black keys, then on white. Now after more than six months, the parents tell me that instead of lagging, the children's interest has grown; they all love it. One little girl is now seven. I thought the going might be a little slow for her, but in suggesting that to the parents, they replied, 'No, anything that my child gets so much joy out of is not slow.' The boys are just as thrilled as the girls. We are now in the fourth book of Sister Xaveria's course and expect to finish it by the middle of June.

"My older Music Group is comprised of eight pupils. We meet for an hour once a week. All but two take private lessons also. One of these was my slowest pupil, yet neither she nor her mother wanted to give up. The group is helping her. The other is a girl whom I have had for three years. She was a star pupil; everyone loved to hear her play, but her mother rushed her too much, always wanting her to play too difficult pieces until she became discouraged, even to giving up lessons. When I started the group I offered her the job of being my helper. She answers the telephone and doorbell, keeps records, cleans up after the group, and still takes part in our activities.

"Once a month each member prepares a listening piece for the group. This must be played well or our 'traffic cop' issues a ticket for speeding, reckless driving, going through a red light, and so on. Once a month each pupil plays an unfinished piece (one she is still working on) and we all discuss

it together. Each must have a technic piece, study, or scale, ready to play well. The first lesson of each month is 'court' where the 'tickets' must be accounted for and judgments are meted out. Awards are given for good practice records (cards are punched each week) and for those who have no tickets. We have a short period for a lesson in Music History every other week having a quiz game over the previous lesson. There are also time games, key signature games, and others. Ensemble music is part of the group program, besides preparing a skit for the next recital. So you see, we keep busy!"

Why not plan to organize your own class lessons this season? . . . Tackle any age or grade groups; if you plan the courses carefully you and the students will be gratified by the results.

## Chopin At 6 A.M.

Can you imagine anyone playing piano anywhere for fun before dawn on a Sunday morning in November? . . . I can . . . but only in California! . . . A. C. writes:

"It's six A.M. on a November Sunday morning, and I'm having such fun with the 'Etudes for Every Pianist.' The last study (Chopin, E major) has been haunting me for months to identify. Its theme is played for every crisis of radio or movie dramas. Once I caught the announcer's title, *La Nuit Enchantée*, by Chopin, but that was all.

"Well, anyway, here I'm playing the melody with the third finger, putting the bass with it (as you suggest) and it almost sounds like something. I've always tried to read the piece intact but got quickly discouraged. I'm a school nurse and get all the satisfaction I require from my work; but I think you make such a stimulating game of music that I'm going to enjoy my piano instead of feeling virtuous about having a hobby."

A. C. puts all us professionals to shame, doesn't she?

## Do You Teach Music?

A despairing student sends this appeal:

"Please tell me if it is really good teaching when students are given one page (six lines) of a sonata for more than a year, the *Minute Waltz* of Chopin for a year, and Sinding's *Rustle of Spring* for nine months . . . and they are still practicing those pieces and nothing else."

It is not only incompetent teaching, but positively harmful. There is no excuse whatsoever for it. I am especially violent on this subject because much of my own training was along that line with near tragic results. . . . The reasons against such a course are so overwhelming that I won't even recount them here. Anybody with common sense and the least ability knows that there are two teaching plans to follow simultaneously with every student. (1) Half of each day's practice period is assigned with *facility* as the objective . . . reading, technical and musical facility, which means getting fluently familiar with the *means* to play the piano and with *music* itself. . . . (2) The other half is devoted to thoroughness, memorizing, controlling, polishing, reviewing. Any other method is false and dangerously arresting.

Yet, as you know, unwise teachers everywhere persist in this futile search for "perfection." Only the other day a very intelligent mother who is also an excellent pianist reported that her son, a musically alert and avid fifteen-year-old lad was being driven from his music by a teacher who kept him all year on one piece, a Brahms Sonata. . . . This is a double crime. . . . No youngster of that age except a "genius" should ever study a Brahms Sonata . . . and under no circumstances should he be held exclusively to a single composition for any length of time. . . . This applies whether the pupil is studying "for fun," spending only forty-five minutes a day in practice, or is planning a professional career in music, with longer hours of daily study.

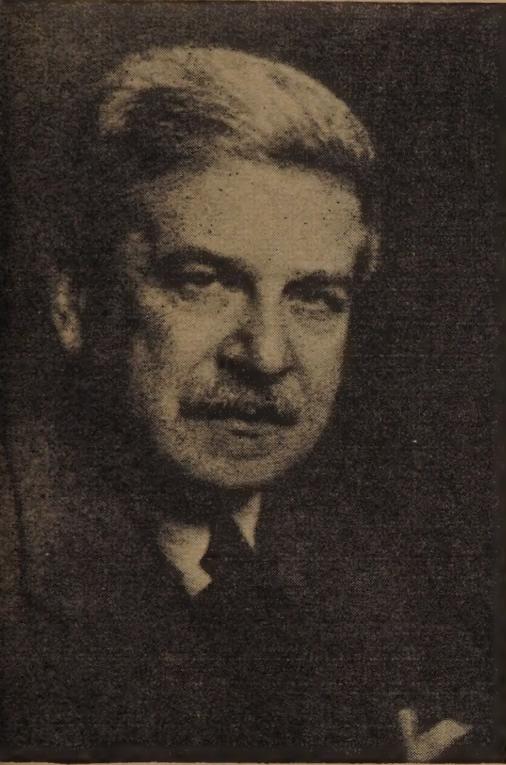
## "Tone-Deafness"

The *New Yorker* magazine reports on the "World's Champion Woman Finger Whistler," Miss Diana Dixon, a blue-eyed, golden-haired girl of twenty-one. Miss Dixon's whistling repertoire includes five hundred musical compositions and fifty bird-calls, all picked up by listening to phonograph records. She has a range of three-and-a-half octaves, and can reach F above High-C. Miss Dixon says: "I've had to develop my gift the hard way. My trouble was that I was tone deaf. But I got over that because I wanted to. I willed it." (In other

(Continued on Page 561)

I ME begin by saying that my views on music teaching will probably be disappointing. I have no counsel to offer on teaching-technique, hands, or the 'easiest' way to master a *glissando*. matters seem fairly unimportant to me, since are concerned with purely external problems , in general, I have found to be much more easily than internal ones. The department of music which I have most interest and most experience is, simply, that which demands the *fullest possible* standing of music, and its appearance through illest possible lifelong development of all capacities of the performer. This involves more than keyboard s; indeed, it invites analysis of our entire habits sical thought.

usic study is definitely influenced by the nature e times in which it is pursued (though the long- of traditions, good or bad, is probably stronger). her we realize it or not, the spirit of the age in we live will always affect our studies, furthering mpering them. Now, it so happens that the spirit



ARTUR SCHNABEL

Our age is largely materialistic, mechanistic. We value speed, visible results, perfection, security. These qualities are indispensable in the field of the machine, or objects of similar construction, but they little to do with art which, in its very essence, is slow of growth, foreign to pattern and patent, invisible in results, the very opposite of everything mechanical, and, moreover, is extremely insecure. Thus, at the very outset, we may find a real conflict between the spirit of our age and the spirit of music study—this is a conflict which did not exist at the time, let us say, of Beethoven. Today, the sensitive, eager young man is frequently torn between the traditions of his past and the pressure of the moment in which he pursues that art. What shall he do about it?

Without wishing to seem discouraging, I really see one single program for bringing the dominating forces of our age into better harmony with the pursuit of art. Perhaps only time can effect a solution. We can, at least, explore a few points upon which the exertion of right thinking might produce helpful results. Let me, then, by outlining certain misconceptions about which openmindedness and effort can, perhaps, succeed.

We hear that art belongs not to the few but to the many. This is just and true—in its proper interpretation. The joy of great music should, indeed, be accessible to all; there cannot be too many fine concerts, too many serious amateurs, too many plain people reaching

# Reflections on Music Teaching

A Conference with

*Artur Schnabel*

Renowned Pianist, Composer, and Teacher

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Artur Schnabel was born in Austria. While never exploited as a prodigy, he was designated, from his seventh year, to be a professional musician. He attended neither school nor conservatory, receiving his general and musical education from private teachers. At seven, he was taken to Vienna where he studied with Hans Schmitt. At nine, he was accepted by Theodore Leschetizky whom he describes as "having no 'method' but releasing a sense of full participation in music." He studied theory under Eusebius Mandyczewsky, librarian of the "Gesellschaft der Musikfreunde," and amanuensis of Brahms. At sixteen, young Schnabel had completed his formal studies; at seventeen, he went to Berlin to launch his unique career as pianist and teacher. Master of the intimate style of performance, Mr. Schnabel has steadily placed inwardness of musical utterance ahead of mere pianistic brilliance. A musician of catholic tastes, he was first known as a Brahms specialist, later as the leading exponent of Beethoven and Schubert. In addition to his performances, Mr. Schnabel has won world-wide fame as teacher, editor, and composer. His "First Symphony" had its première in December 1946, in Minneapolis, with Dimitri Mitropoulos conducting; its first European presentation, June 1948, with the London Royal Philharmonic Orchestra under Sir Malcolm Sargent, and was included in the Third Program series of the BBC. THE ETUDE presents Mr. Schnabel's comments on music teaching.

—EDITOR'S NOTE.

ing out for the responsibility as well as the privilege of being related to music. BUT—a different color tinges our picture when 'music for the many' is interpreted as vulgarizing great music, or parts of it, for the (misunderstood) purpose of bringing it down to the so-called 'popular,' or 'street,' level. You will never bring Mozart to the plain people by feeding them mutilated vulgarizations of Mozart's material. Quite the reverse! You will succeed only in disguising, or hiding, Mozart. Real democratization of music consists, not in pulling down what is great, but in raising the level of taste through example and direct opportunity.

## Concerning Improvisation

"Again, we hear that art means individuality of expression and freedom from oppressive restraint. That, too, is just and true—in its proper interpretation. Freedom without order, however, means chaos. A young man told me, recently, that he considered 'free improvisation' the *only* art of music, since it permits one to express 'the mood of the moment' at will, without restraint. When I expressed astonishment, he replied, 'Well, Beethoven improvised; and what was good enough for Beethoven . . .' The young man was as sincere as ignorant—that is what makes the incident so sad. He completely failed to think of the difference between the freedom of a Beethoven, a uniquely gifted, uniquely studied musician, and the 'freedom' of do-as-you-please, regardless of order, coherence, or structure. His love of freedom (an excellent thing in itself) was just misapplied. The twilight-emotion-home-strumming was no soothing satisfaction to Beethoven. He had no use or desire for improvisations. As a genius, and one thoroughly trained in his craft, he was (when asked) capable of improvising any type of composition—but only as evidence of his mastery. Yet even in such 'mechanical' exercises, his genius, willy-nilly, had to coöperate.

"In third place, let us consider our standards of performance. While time, thought, and effort are needed to penetrate the depth and subtleties of musical meaning, it is quite simple to recognize the musical functions of speed, volume, and pitch. The least-schooled auditor can tell who plays louder, faster, and with fewer off-pitch tones. And, in our well-meant but mistaken notion of bringing music to the many on their terms instead of on music's terms, we have the spectacle of the young artist who feels forced to sacrifice the endless idealism

of musical thought to the finished mechanical perfectionism of loud, fast, correct-tone playing.

"Misconceptions such as these are part of the general atmosphere in which music study lives today. The least we can do is to assume our share in clearing them up. As everyone knows, it is not enough to play loudly, speedily, and with a minimum of missed tones. It is not enough to rejoice in 'individualism,' regardless. It is not enough to satisfy the music hunger of the many with cheap fare or vulgarizations. The art of music is, and must be, that exclusive sphere of personal experience wherein gifted interpreters communicate the transcending spirit of gifted composers. And these gifted few, of larger-than-ordinary endowments, are not set apart from the many! On the contrary, they stand as their representatives, symbolizing in organized expression, the universal thoughts, feelings, hopes that live in all of us. Bringing music to the many should mean encouraging the gifted few to do their best for music, and to welcome all who can love music to help them in their assignment.

## The Teacher Opens a Door

"It is on this principle that I base my own teaching. I accept few pupils—only those whose gifts seem promising in regard to a release of music. And in dealing with them, I know I can do no more than open a door. Passing through that door depends on them. I do not teach (or coach) for performance; I am not interested in my pupils' engagements or fees. I try merely to increase their love and respect for music—not by pumping them full of facts from my own experience, but by pointing to the essence of music, and then starting from it. I never hear them play the same work twice; what they grasped in one lesson will show up in the next. We may spend one hour or half a day on a given composition, depending on the pupil's capacity and development. I play for my students; I interrupt them while they play (but never before they have completed at least one movement, so that they may have a chance to demonstrate their own concept of line, structure, meaning, and so forth); we discuss probabilities of thought and intention. I have no 'method' or system—except that of penetrating musical meaning.

"There are certain technical points, however, that I urge my pupils to keep in mind. Never produce a sound without having *wanted* that sound, from within. It is our occupation to make music. If I were Musical Di-

tator (which Heaven forbid!), I should eliminate the use of the word 'practice.' One should not practice; one should make music. The smallest, simplest (or the longest, most difficult) passage should be approached as music which instruments (fingers and piano) release—not as finger-drills which, at some later time, may also be found to contain even some music. Many ambitious pianists, young and old, tend to over-practice for mere mechanical glory. How much better if they did less 'practicing' and walked more with their music, taking it out into the sunshine with them, thinking about it, feeling it, living with it—loving it!

"The two great rhythmic sins are slovenliness (in which indicated rhythms are carelessly regarded) and rigidity (in which there is no relief from mechanical insistence). Both are regrettable. Good rhythm means faithfulness both to tempo and to unity of tempo, throughout a work. Each work carries its own inner rhythm (regardless of indicated *accelerandi*, *ritardandi*, and so on) and this must be discovered and observed. By the nature of music, we have less leeway in choosing tempi than has the actor, let us say, who may take the words, 'To be or not to be, that is the question,' either quickly or slowly, as his understanding of them or his mood, directs. No, music is fixed within its basic framework of pitch and time, and both must be scrupulously observed—without either slovenliness or rigidity.

### Seeking the Composer's Message

"But my ultimate goal in teaching is to guide the student toward the meaning of the music itself, for which these technical suggestions are merely an external approach. The first step, of course, is the most careful, exact reading of the text as the composer wrote it, with attention to every least indication. Next comes the musical meaning of that text. Finally, there is the release of that musical meaning through personal thought and feeling. What the composer had to say is there before you, on the printed page. One has to discover it, understand it, release it. And that is the labor of a lifetime. There are no short-cuts.

"Sometimes my students tell me that they are perplexed, unsure, distressed, disturbed. That is an excellent thing! It means that they are learning to think, to feel, to compare, to shake off their juvenile taking-for-granted. Another misconception of this amazing age of ours is the belief that everything must be made easy, pleasant—like sugar-coating a pill. I know little of pills, but in art such a belief is surely false. By some providential arrangement that passes human understanding, it results that 'easy' art is more often than not also shallow, worthless. The best in art requires devotion, care—a certain wholesome amount of suffering over!"

"It is hardly likely that the world's group of music students can radically alter world thought; however, they can do much for themselves as well as for the art they serve, by ridding themselves of misconceptions, and by pursuing music study for the thing it is—not a matter of external finger positions and quick effects, but the deepest penetration into music which their inborn capacities permit."

America was a layman's course for listeners, she arranged with the W. W. Norton Company to publish a series of books to bring to "the young of all ages" in a particularly charming way musical ideas and information which might not otherwise be obtainable. Later she issued with the same publishers "An American Musician's Story," an autobiography.

So many special distinctions here and abroad were bestowed upon her that this biographical résumé of her interesting and profitable life would run beyond the limits of an editorial tribute if we included them.

Notwithstanding her eminent position as a virtuoso, a critic, an organizer, an author, and as a lecturer, it is not at all improbable, however, that Mme. Samaroff will be best known for her distinguished career as a teacher. Perhaps one of the reasons why she was successful as a teacher was that she loved teaching and when she accepted a pupil she wanted to do everything possible for him. In her last days she had as two of her devoted disciples and assistants Mr. and Mrs. Charles Cooke, the former, one of the well-known contributors to THE ETUDE, who have furnished us with many details for this editorial.

Perhaps the best evidence of Mme. Samaroff's relation to the work of her students came in a letter issued by them two days after her passing:

"With the passing of Madame Olga Samaroff, the music world has lost a great and noble champion. We, her pupils, feel her loss profoundly. Madame Samaroff achieved lasting renown in all fields of musical endeavor; as a concert pianist, teacher, author, critic, and lecturer. Her greatness as a musician was only surpassed by her greatness as a human being. We, who were fortunate enough to know her intimately, felt the immediate impact and the lasting interest of a remarkably generous, vital and glowing spirit. She took us into her heart and gave unstintingly of herself. Most of us have lived in 'Madam's' home where she gave us encouragement, helped us develop poise, urged us to expand our knowledge and our experience in life and living. She helped us financially and helped us with our personal problems. We spent summers with 'Madam,' as we called her, in Maine and in Europe. These vacations we would never have had without her boundless generosity and tremendous heart. In many cases 'Madam' bought our first concert clothes — whether evening gowns or full dress suits. It would be almost impossible to know the actual fortune 'Madam' lavished on her pupils and all through the years, as well as inspired teaching and unforgettable experiences. We feel we would like to keep alive the great and unselfish ideals which 'Madam' tried to instill in all of us and to this end we have created an Olga Samaroff Fund, to which we have subscribed an initial \$5,000, for the purpose of establishing a home in New York for music students, a lasting tribute to her and a permanent inspiration to the young artists of this country whom it would help in establishing careers. We are certain the multitude of 'Madam's' pupils, friends and admirers would want to be associated in just such an undertaking and that is why we are making this announcement publicly. Contributions can be sent to the Olga Samaroff Fund, Suite 6A, 2 East 54th Street, New York City, and checks can be made payable to the Fund.

"Although 'Madam' is no longer with us, she will always live on in the hearts of all who loved her.

"Joseph Battista, Robert Brereton, Richard Gregor, Ralph Harrel, Harriet Johnson, William Kapell, Eugene List, Solveig Lunde, Claudette Sorel, Rosalyn Tureck."

As a result of the foregoing splendid initiative of her pupils "The Olga Samaroff Foundation," whose purpose is to establish a residence in New York for scholarship piano students, was incorporated and has applied for tax exemption status as a philanthropic, non-profit organization. The Foundation was formed three days after Madame Samaroff's death by a group of her own students who have gone on to successful careers and who felt that the most fitting memorial to her great spirit and unique interest in the struggling music student, would be a home which would incorporate into its plan a music room where musicals of the kind that occurred frequently in her own home, could take place.

Since that time contributions from all parts of the country have been received, including a gift from her old and dear friend, Theodore Steinway, of a grand piano for the music room in the projected home, to be

inscribed with her name.

The aim of the Foundation is to raise \$500,000 which will be held in trust by the Board of Directors for the purpose of putting the plan into practice.

When we think of Olga Samaroff we sense the life she felt in life. One night two years ago she went to the Presser Home for Retired Music Teachers for dinner, and in the evening talked to the residents of the Home in a way which enthralled them. She was then Olga Samaroff, the great figure in the virtuoso music world, but just another worker in the field of music, and her intimate affection for her fellow-workers will never be forgotten.

Last year we dined with her at her home in New York and were thrilled by her youthful enthusiasm for her pupils, who played a long and amazingly fine recital in the evening. She stated enthusiastically at the time that in her girlhood THE ETUDE was as much a part of her life as her piano.

At the funeral services at the Juilliard School of Music on May 20, Dr. John Erskine, eminent novelist and musician, pronounced a most impressive eulogy from which we are permitted to make the following extracts:

"Her faith in the liberating and ennobling power of music was boundless. In her more abstract and philosophical moments, which I admit were rare, since she was too busy to indulge in abstractions—I have heard her say that probably the Greeks were right, and that music, if anywhere, one could find some key to the universe, through harmony and rhythm and melody. The importance of music was to her obvious. She was quite sure that those who did not appreciate to the full that loveliest of the arts needed some miraculous aid, as though their eyes should be touched by the Divine hand, that they might see, or their ears, that they might hear.

"She taught her pupils, and she taught her colleagues the social aspects of music. At times it seemed that she applied to us all one of the most provocative of Plato's ideas: that knowledge is a form of memory. In some previous existence the soul followed the gods on their heavenly ride, and caught sight of ideal Strength, ideal Honor, ideal Beauty, and ideal Love. Later, in earthly life, the soul seeing something strong, or handsome, beautiful or lovable, feels a kind of homesickness, an almost painful longing, which is caused by the memory of ideal qualities in their original or primitive state. By loving the memory we gather strength to create here what would otherwise be only a tantalizing glimpse of eternal things.

"I think I may say that her friends, pupils and colleagues recognize her original attitude toward young people. It is what we all should have, but few can rise to it. I find it in that charming autobiography where, as she describes her mother and her grandmother, Lucie Palmer, who first taught her to play the piano. She speaks of these beloved relatives as though they were always young, though in the book we know the dates that she's telling of their later years. She knew they grew old like the rest of us, but she thought of youth as setting the tone of life, not simply as a prelude to old age. She thought we all should grow young.

"When I first knew her at the Juilliard School, I would be truthful to say that she was not much interested in amateurs. Naturally, I was aware of her attitude. She was a great professional. At that time I thought that a music school of the first quality should train only great professionals, great performers. She watched her change that point of view. It was illuminating through the years to see how her concept of musical education broadened and deepened. She enlarged her point of view, not as some of us do, by abandoning earlier ideals, but by widening the range and scope of her sympathies. At the end of her life she excelled more than ever as a teacher of professional pianists, of pupils that by the highest technical standards were a glory to her, to themselves, and to the profession. And she had added a new kind of teacher—she had roused the interest of the layman, as well as the listener, in all kinds of music, in the possibilities of new harmonies, new kinds of rhythm.

"I spoke of her as the colleague and teacher of us all. She thought of her pupils as colleagues. She counted

(Continued on Page 576)

## The Passing of a Noted American Artist

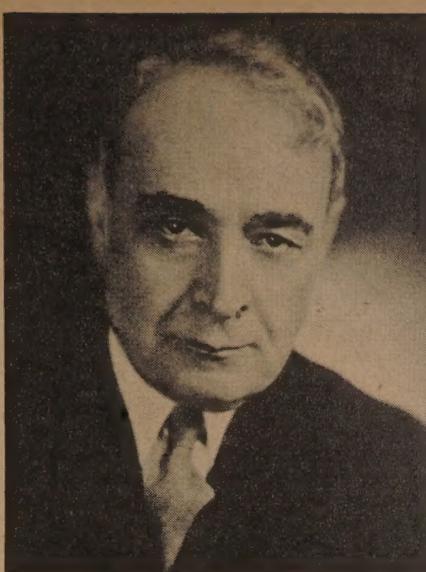
(Continued from Page 519)

extreme care and delivered eloquently, with numerous *ad lib* remarks which always captured and amused the audience. They revealed wide and deep reading. She was able to convey with original connotations and appropriate illustrations the essential facts in a way which indicated that, had she elected to follow the career of a professional lecturer in any branch, her success would have been outstanding. Mme. Samaroff received the honorary degree of Doctor of Music from the University of Pennsylvania and from the Cincinnati Conservatory of Music. She also received the Order of the Crown of Belgium.

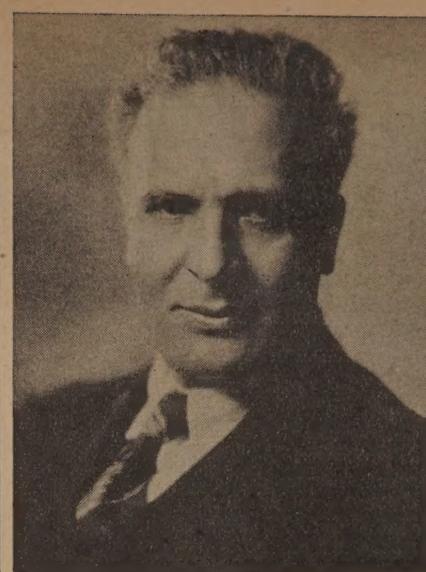
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**N**O WADAYS when we attend a piano recital, we take it for granted that the pianist will play his program from memory. It is said that this custom stems from the days of Franz Liszt, the great virtuoso. Are there evidences that a memorized rendering causes more enjoyment to the audience than one that is not? In other words, is the extra time spent memorizing compensated for by a certain polish that is supposed to be recognized by the audience?

#### Miracles of Memorizing

The limits of the human musical memory are among the inexplicable phenomena of the art. The great conductors whose portraits appear upon this page have millions of notes fixed in their minds. There is no other art in which makes such demands upon the human memory. In the case of all musical memorizing, whether it be that of a little pupil playing her first recital piece or the advanced pianist, it has been noted that music is one of the best means of accelerating messages to the brain. Great performers have given demonstrations of their extraordinary memory for facts. It cannot be denied that the public likes a good show. An audience admires an artist who can play an entire sonata or concerto from memory and has great esteem for a pianist who can dash off Schumann's *Carnaval* without a note of music before him. Indirectly the audience can enjoy the number the more for the lack of distractions, such as turning of pages either by the artist himself or a page turner engaged for the occasion. In any extended composition there are likely to be at least several places where the page turning is awkward. Also, the public admires ease in performance, like a golfer's stroke, the feats of an acrobat, a dancer, or a musical performance. This ease in performance is the result of hours upon hours of concentrated practice. Playing a composition from memory naturally requires more preparation and greater degree of assurance on the artist's part than merely playing when the printed page is before him.

Students especially are often inclined to be skeptical regarding possible advantages that may be derived from what they consider to be the arduous and time-consuming task of memorizing for recitals. The teacher, however, realizes that in no other way can the student see so clearly into the nature of the composition, that through the additional practice required for memorizing, the more technically difficult passages will be made smooth and the whole composition will take on a new meaning. The composition should never be memorized at the outset; what good is a composition played from memory when it is utterly devoid of expression, as it will

necessarily be until the student has lived with the piece for a considerable period of time?

Many students declare that they are not mentally capable of memorizing music, and they utter this statement in all sincerity. In the majority of cases, however, they have never really learned their piece technically and have not realized the necessity of remain-

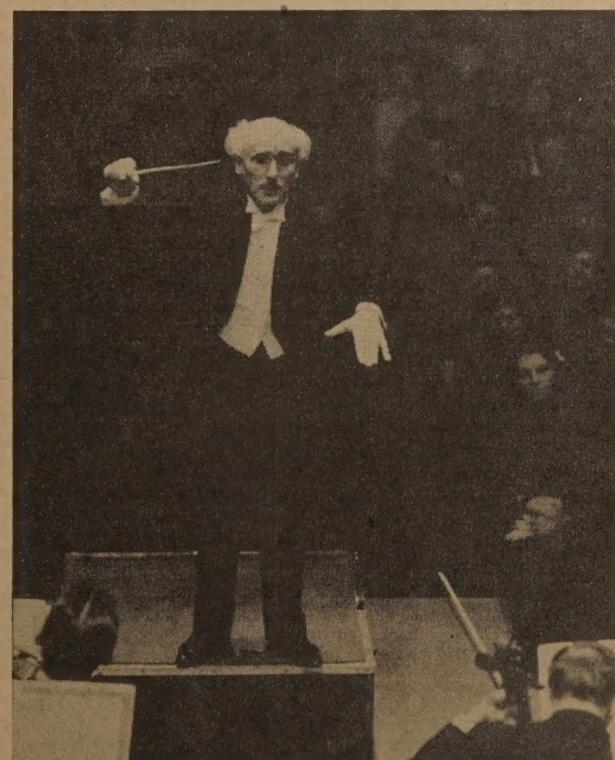
ing with the composition until the rough places were ironed out and the marks of expression observed at least in some measure before attempting to memorize. There are, therefore, a number of preliminary procedures which must be followed if successful memorization is to result.

Memorizing depends upon good methods of practice. From the time practice is started on a new composition, one must realize that nothing but accuracy in the mechanics of the piece will bring satisfactory results. If it is true that errors in time are the most difficult of correction, it can also be ventured that notes misread for any length of time are a close second. Fortunate is the student who has a teacher that can spot all the errors from the very beginning. (Teachers would do well to insist that the piece be played slowly enough the first few times so that they can hear all the errors immediately and point them out to the student.) An audience has little sympathy for the pianist who misreads notes; it takes it as a matter of course that the artist will play them as the composer wrote them. Much of the time it is advisable to practice loudly and slowly. The greater security of touch one uses, the less likely one is to become flustered when playing in public.

#### No Magic Formula

The young pianist frequently expects that the teacher can give him some magic formula by which he can easily memorize a composition, but the student is doomed to disappointment. At music teachers' conventions discussions on how to memorize are prolonged by the hour and everyone seems to have a different theory. No list of set rules would apply to all students, but there are a number of guides that the teacher can use as suggestions.

Trite as it may sound, there must be, first of all, a desire on the part of the student to memorize the composition at hand. It may be that the "desire" is prompted by a forthcoming student recital in the near future or it may take the form of approbation by one's fellow classmates (*Continued on Page 530*)



TOSCANINI

# Piano Virtuoso in Spite of Himself

## Noteworthy Extracts from Harold Bauer's Memoirs

This article is part of a volume of memoirs to be published this month under the title, "Harold Bauer, His Book," copyright 1948, W. W. Norton and Company, and is reprinted by permission of the publishers.

—EDITOR'S NOTE.

THE EDITOR of THE ETUDE has had the pleasure of reading the galley sheets of Mr. Bauer's new book, and a genuine pleasure it has been indeed. Few musical books have been written in recent years with more candid discernment and engaging style. Half way through he apologizes for his "encyclopedic ignorance in the art of writing a book." As a matter of fact, he has put down his scattered reminiscences with a charm and balance of style which few writers possess. His very graphic pen gives a Hogarthian touch to his descriptions of the London of his boyhood and his youth, but when he reaches Paris he takes up the crayon of a Daumier. At times the pages reflect the high humor of his period, and from cover to cover the book lacks a dull moment. Like most good writers Mr. Bauer has carved his work and his style out of experience and does not recognize in his writing a real literary achievement. Just as Mr. Bauer, through his splendid career as a virtuoso, has made his playing beautiful by its sincerity and ceaseless delving for the highest artistic musical values, so his writing reflects the same qualities of personal research and a natural love for color.

Harold Bauer (born 1873 at New Malden, England) was trained as a violinist up to his nineteenth year, when a fortunate meeting with Paderewski influenced him to become a pianist. This was despite the fact that he had toured England for nine years as a violin virtuoso. His success as a pianist was immediate and pronounced. In his memoirs he writes very frankly:

"Only a few years before, a young boy named Fritz Kreisler, one of the last pupils of the great Massart (teacher of Henri Wieniawski, Pablo Sarasate, and many other great ones) had stepped from the doors of the (Paris) Conservatoire into world-wide fame. Massart was followed as a teacher by Marsick, another of his pupils, whose success almost equaled that of his glorious predecessor. Every year, great violinists came out of the Conservatoire. In my time, I think the two greatest may have been Jacques Thibaud and Henri Marteau, but there were many others of brilliant gifts.

"The truth, as far as my career was concerned, is that I could not hold a candle to any of these great violinists. I was not good enough, and I knew it; nevertheless, my ambition was by no means dampened, although I was bitterly disappointed not to have any opportunities of playing in public."

### A Recital for Indians

The next period in his life might be called "the Parisian period." He toured extensively throughout the world, making Paris his home. His recitals with Casals, Thibaud, Kreisler, and Gabrilowitsch made musical history. Finally he came to the United States and entered into the musical life of the country with rare democratic understanding, but without losing in any way his artistic aristocracy. Indeed, upon one occasion we find him giving a voluntary recital before a group of Apaches in Phoenix, Arizona. Of this he says:

"My recital, given at the Opera House, was a great success. I met there a gentleman who was director of a school situated at the Indian reservation about five miles out of the city, and he asked me to go there to examine the educational work he was doing for the Indian children in elementary art and music.

"I had a bright idea. After consultation with the



BUST OF HAROLD BAUER  
By Brenda Putnam

directors and telephoning to the city, I announced to the children that I was going to give a special concert on my big piano at the Opera House in the big city, for Indians alone, and that I was happy to invite them and their parents to attend it the following evening. This announcement was greeted with the wildest enthusiasm, and I think I remember that something like a war dance ensued.

"With the help of my friends, arrangements for the concert were rapidly completed. I sent out three or four special streetcars to bring in the audience from the reservation (which was very near the terminal of the streetcar line).

"I have always regretted that I did not have a photograph made of that audience. It was unique, for many of the older people, wishing to honor me, had donned their tribal costumes. But their faces I can never forget. The youngsters, full of eager curiosity, and their elders, impassive, dignified, and courteous, made a truly impressive picture. Although the concert was not announced as a public performance, the theater was besieged by city residents who wished to hear me again, and these white people were admitted to a separate part of the auditorium.

"Neither the older Indians nor the children applauded very much, but I occasionally heard little whoops or restrained yells from the younger members. I did not realize the full measure of their appreciation until,

about a month later, I received a copy of the school paper, in which a number of the children had recorded their impressions, which, I am happy to say, were altogether favorable. I was particularly pleased by the expression, repeated in several letters to the paper, that 'the box did sing'; but the gem of these reports was that written by a little girl who thought that was lovely to see the way Mr. Bauer hit his working piano, and we all hoped he did not hurt his beautiful hands.' The term 'working piano,' I realized, was drawn from my criticism of the old instrument at the reservation, which 'did not work.'

The gift of viewing musical interpretative problems from a new angle has been one of the constructive elements in Mr. Bauer's remarkable career. He made a tour of Russia, expecting to act as violinist for a concert party headed by a singer, Louise Nikita (she was a native American whose real name was Nicholson). He was engaged to play her accompaniment and also to give piano solos. Mr. Bauer assured the manager that he was a violinist and not a pianist. The manager insisted that he play piano solos, and this was the turning point in Mr. Bauer's career.

### A Turning Point

The death of Czar Alexander III (1894) made it necessary for the party to play in private clubs. Mr. Bauer writes:

"The death of Alexander III of Russia proved to be the cause which ended my career as violinist, for when I reached Paris and saw old friends and again made efforts to start playing the violin, I was laughed at because it was known that I had been playing the piano in public for several months. I was engaged to accompany several singers and instrumentalists, and finally some of my friends thought I had made sufficient progress to guarantee the expenses of a piano recital. I had become a pianist in spite of myself, yet I had no technique and I did not know how to acquire it.

"In the midst of this perplexity, I went one day to a private house to see a young woman dance. I paid attention at the time to her name. She went through a lot of gestures and posing to the strains of classic music familiar to me. It was unusual. I had never seen anything like it before. I noticed that she was using gestures that seemed to illustrate all the dynamic variations of the musical phrase. Her movements fascinated me with their beauty and rhythm. Every sound seemed to be translated into terms of motion, and as I watched her carefully, the idea crept into my mind that this process might conceivably be something like a reversible one. I said to myself that long as a loud tone apparently brought forth a vigorous gesture and a soft tone a delicate gesture, why in playing the piano, should not a vigorous gesture bring forth a loud tone and a delicate gesture a soft tone? The fact that this was precisely what had always taken place did not occur to me. It seemed to me that I had made a great discovery and, looking at the dancer, I imagined that if I could get my hands to make, on a reduced scale, certain motions that she was making with her whole body, I might perhaps acquire some of those fine gradations of tone which, to me, represented the most important qualities of piano playing. At a rate, I was desperate and I determined to try. I started by making angular and ridiculous gestures at the piano in a way no human being had ever done before. Another pianist seeing me practice might have doubted my sanity. I persisted, however. There was the preconceived idea of a certain kind of tone, and it was necessary to find the gesture that could produce it.

### Dictated by Necessity

"This eluded me as a rule, but once in a while tone and gesture seemed to belong together, quite unaccountably, and at such moments I saw a ray of hope that I might be on the right track. (Continued on Page 53)

# The Advertising Value of Classical Music

How an Experiment in Music and Jewels Brought Out Provable Facts That for Certain Commercial Purposes Great Masterpieces Stimulate Interest in Business Institutions

THE very idea of associating music with business used to shock the Victorian gentility of the sideburn and bustle era. To the aesthetes of that day the idea was horrifying in the extreme. Today the situation has changed. Exactly how many millions of dollars have been invested by large commercial interests in presenting the leading symphony orchestras playing the greatest musical masterpieces over radio broadcasting stations might be difficult to gain, but the amount is obviously enormous. The place of music in the life of our country needs no demonstration than the fact that many of the most American industries, such as General Motors, Goodyear, U.S. Steel, Ford Motors, General Electric, Texaco, Bell Telephone, Allis-Chalmers, Standard Oil, and others, have, during the decade, given the American people the most comprehensive series of first class musical programs ever available to any public in the history of the world. To this the number of non-sponsored symphony orchestra broadcasts, such as those of Toscanini with NBC Orchestra, the CBS Orchestra under Howard Johnson, and the New York Philharmonic Orchestra as presented by the Columbia Broadcasting System, and there is no need to explain the widespread and constantly increasing demand to hear great orchestral

manufacturers and merchants selling products of quality began to realize that there was nothing that could give the stamp of high excellence more effectively than the best in music associated with their products. Advertising experts employing the radio began to ask themselves whether music of a cheaper type, really

did what it was expected to do. It was then found that the popular music of the day, dressed up in the extremely skillful orchestral arrangements of Ferde Grofé, Percy Faith, Morton Gould, Richard Bennett, and André Kostelanetz, was received with far greater favor than ordinary presentations of these themes. But what about the really fine classical music which the public was supposed to receive with more or less indifference? John Philip Sousa used to say, "Popular music is good music that is heard the most times. One of the most popular numbers on our band programs is the Wagner *Tannhäuser March*, and also the Schubert *Ave Maria*."

The value of the finest music in connection with practical advertising could not be determined by the wishes of the sponsor or the theory of the advertising experts. A progressive firm of jewelers in Philadelphia, S. Kind and Sons (founded in 1872), determined to try an extensive experiment in this field. It proposed to put on the air a nightly program of one hour, composed exclusively of records of the finest music obtainable in the symphony, opera, and chamber music fields. It decided that not more than three of the fifty-five minutes allotted should be devoted to "commercials" and that these "commercials," insofar as possible, were to be educational and informative in character. It was realized that only the most dignified appeal would maintain the artistic value of the program. However,

the public realizes that in order to support an expensive program of this kind, the broadcasts must be of a sound business nature, designed to invite patronage to the store. The program is known as "The Philadelphia Philharmonic Hour," and does not even bear the name of the sponsor.

Mr. Philip Kind, treasurer of the company, in speaking of the programs, stated, "It was like inviting the public to be our guests at a nightly series of concerts of immortal masterpieces. While it has been a very expensive sponsored program, its entire value would have been lost if the high level of its approach had not been continuously preserved. We had the long and hard-won reputation of our firm to consider. The association of beautiful jewels and music was a natural one. We felt that the public wanted to know more about gems and the skillful works of lapidaries and master-craftsmen in metals. Here is a sample commercial:

"Although Paul Revere is probably best known as an American patriot, his historic warning of the arrival of the British Army is not his only claim to fame. . . . By trade he was a goldsmith and silversmith—one of the greatest silversmiths this country has ever produced—and today some of our finest silverware is manufactured in the vicinity of Boston, Massachusetts, where Paul Revere conducted his business more than one hundred and seventy years ago. . . . Fine sterling silverware is one of America's heritages—but now there are many more beautiful patterns to choose from than there were in those days—and it is no longer considered a luxury nor reserved just for the wealthy few. . . . Everyone can own sterling silver by purchasing it on the individual place setting plan. . . . One or two place settings will make a grand beginning and can be added to on birthdays, anniversaries, or other special occasions. . . . It is never too early nor too late to start collecting lovely sterling silver flatware." Then follows an invitation to visit the store of S. Kind and Sons on Chestnut Street at Broad, Philadelphia.

"The artistic organization of a series of programs designed to sustain continued night-after-night interest throughout the entire year requires expert direction. Much of the success of the plan depends upon this. Mr. Allan Gray is responsible for the preparation and the annotation of the programs. He is a graduate of the University of Pennsylvania, with an A.B. in Music. He has also studied with many private teachers. In 1945 he became associated with Station WPEN in Philadelphia, and immediately sought to extend the station's collection of fine records until, at the present time, its value has been estimated at approximately \$150,000. This rich reservoir of musical wealth has made it possible for him to build programs which have not only high artistic worth, but also great human appeal and vital musical interest.

"In addition, we have found that collectors of rare records, who desire to share their treasures, have made them available to the Philadelphia Philharmonic Hour, so that music which is extremely difficult to obtain can be heard under the best conditions by millions in the Philadelphia and surrounding territories.

"In addition to WPEN's excellent library of recorded music, the Philadelphia Philharmonic Hour has frequently drawn upon the fine young talent which abounds in our city. Preceded—(Continued on Page 532)



Photo by Freedman

## MUSIC AND GEMS

Great music and jewelry are often associated. This brilliant window display, designed by Mrs. Adele McAllister of S. Kind and Sons, Chestnut Street at Broad, Philadelphia, was made to coordinate with the extremely effective nightly radio programs sponsored by the firm. The diamonds displayed in the design are valued at over \$40,000.

"MUSIC STUDY EXALTS LIFE"

# Fall Radio Programs

by Alfred Lindsay Morgan

JULY fourth this year fell on a Sunday which, with the added Monday, permitted a long weekend in the country. Perhaps those away from home did not scan the radio schedules for the day, although those at home more than likely listened to their favorite programs. There were several broadcasts on that date which we remember with pleasure. At 9:15 A.M., EDST, we tuned in E. Power Biggs' organ recital, emanating from the famous Salt Lake Tabernacle. Biggs introduced *Variations on America* an early work of the contemporary American composer, Charles Ives, which was an appropriate opus for Independence Day. Composed fifty-seven years ago, it was first played on July 4, 1891 at an organ recital in Brewster, New York, by the composer himself, then seventeen years old. Mr. Ives, who is recognized today as one of the most original creative minds in America, says that the Variations "are a kind of reflection of youthful days, and the playing of the pedal variation near the end gave me almost as much fun as playing baseball."

How many radio listeners are familiar with Ives' music may be debatable, but perhaps some of those who tuned in on that organ novelty on July 4 became sufficiently curious to look him up. Charles Edward Ives was born in Danbury, Connecticut, seventy-three years ago. From the turn of the century until the middle Twenties he wrote music in all forms in a highly original style and often startlingly advanced idiom for his time. Some of his earlier compositions anticipate the advanced harmonic and rhythmic schemes of the most famous moderns. Though an innate musician, Ives composed largely for his own pleasure, while making his living in the insurance business. His music has been aptly described as an art expression "seeking to synthesize the regional spirit of New England with the Universal."

Perhaps some readers remember Sylvan Levin's broadcast of Ives' Third Symphony in the WOR Contemporary Music Series on May 23 (Mutual—1:30 P.M.). It is a most agreeable score, homespun in its quality, pleasantly rambling in its spirit, thoroughly American in its idiom. One suspects if this work were heard oftener it might become popular, for it has some of the "awed wonder of native environment" and a nostalgic quality akin to Dvorák's New World Symphony. The very fact that its instrumentation is prevailingly of one color contributes to its appeal.

Ives deserves to be heard more often on the air and on records. Both mediums are the logical ones to build popularity for a man of his standing.

In the Sunday broadcast known as "The Pause That Refreshes on the Air," there was introduced on July 4 a five-man singing group from Brazil, known as Anjos de Inferno (Angels of Hades). Singing a number of *sambas* of their native country, this ensemble provided some delightful entertainment. Among the appropriately arranged orchestral numbers was one of the loveliest pieces of the talented Brazilian composer Villa-Lobos—his *Bachianas Brasileiras No. 5*, one of a group of compositions which owes its origin to the composer's fondness for Bach's music. Listeners, who with us heard this work for the first time and found it fascinating, may be interested to know it is available on a Columbia record.

Following Biggs' recital on July 4 came a program by the Trinity Choir of St. Paul's Chapel, conducted by Andrew Tietjen. Here was a short program of unusual interest, featuring choral music of the Revolutionary period. Two works by William Billings, most famous of early American musicians, were heard, as

was a hymn, *Jehova Reigns*, by William Tuckey, an English immigrant whose first job in this country was as clerk of Trinity Church in New York. Tuckey may be largely forgotten today, but historians remember him as the man who first introduced Handel's "Messiah" to America. In our opinion the Trinity Choir should be engaged for a regular Sunday morning broadcast along similar lines. Such a program would be of greater interest and worth than, for instance, "Carolina Calling," which occupies the space allotted the choir on that particular Sunday.

Maybe some folks do not think this old Americana is of much significance, but the present writer found his dial twisting on Independence Day of considerable interest in this respect. And, while speaking of that day, one should not omit the CBS Symphony program which played three American works—Douglas Moore's *Farm Journal*, Arthur Foote's "Suite for Strings," and Edward MacDowell's "Second Indian Suite"—all worth while music which surely rates more performances than they get these days. The lovely voice of Eileen Farrell was also present, singing an early American song by Francis Hopkinson—*My Days Have Been So Wondrous Free*, a less familiar Foster song, *Under the Willow*, and an aria by the talented contemporary, Bernard Herrmann, composer and symphonic conductor of the Columbia Broadcasting System.

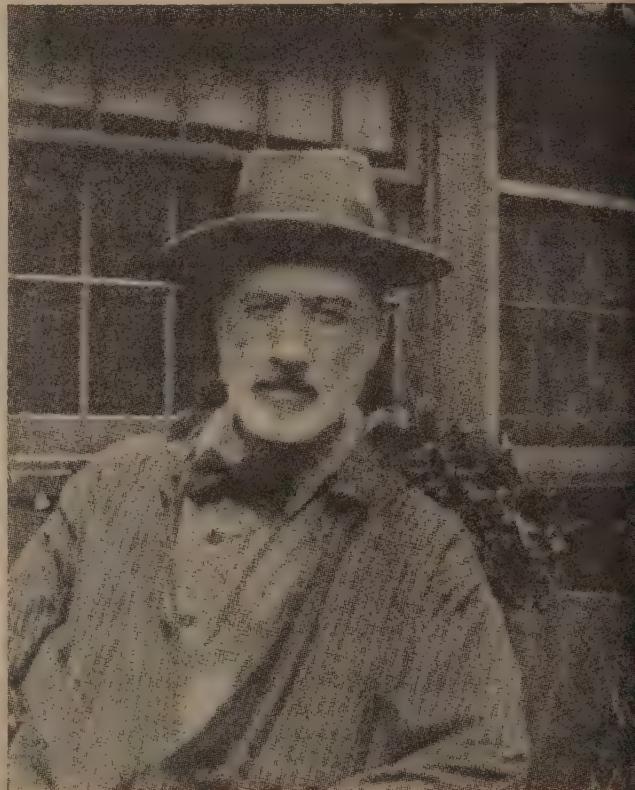
Station WOR, Mutual's New York outlet, recently brought to this country the young Irish singing star from Ulster County, Michael O'Duffy for a series of radio engagements. Mr. O'Duffy made his first appearance before WOR's mikes on Sunday, July 18, from 1 to 1:15 P.M., EDST, accompanied by the WOR Orchestra under the direction of Sylvan Levin. One of the most popular entertainers in Ireland in recent years, O'Duffy is "second only to Beniamino Gigli as top-drawing singer in Great Britain," according to a poll conducted by *Radio Review*, an Irish fan magazine. This may sound like fabulous praise, but judge for yourself by tuning in on Mr. O'Duffy on Sundays, or on Thursdays at 9:45 P.M., EDST. If you like Irish melodies you'll find the singer has a way of his own with them.

Robert Shaw, the young New York choral director, who in a relatively short time has established himself as one of the leading conductors in his field, began a thirteen-week summer series of broadcasts on Sunday, June 6 (WNBC, 8:00 P.M., EDST). A mixed chorus of thirty-two voices, singing a cappella and with piano, have been heard in classical selections, folk songs, spirituals, hymns, and in a weekly choral profile by the American composer, Gail Kubic, with its theme taken from Benét's "Book of Americans." The clarity and precision of Shaw's conducting made this program a praiseworthy one, though some of the motley selections fell far short of what one, familiar with Shaw's work in the concert hall and on records, would expect. Mr.

Kubic's "Profiles" were of scarcely more than passing interest—workaday music which did not warrant stress on America made by announcer and public writers to make them seem of greater importance than they were. In striving to make a program for popular consumption but with no real definite scope in mind, Mr. Shaw's unusual talents were not exploited to the advantage in this series. One would like to have a conductor do a radio series featuring the music of Bach, Handel, and other early composers of similar distinction for whom he has shown an unusual sight.

One wonders whether the St. Louis Opera, which sponsors a weekly program every summer, featuring some of the talent that appears in its production, might not intrigue radio listeners by a broadcast of the actual performances. The half hour recitals of familiar light opera airs, heard Saturdays from 7 to 7:30 P.M., EDST this past summer were pleasant enough entertainment, but a later period of time, consuming perhaps an hour of an actual performance would surely be more unusual and perhaps more diverting, besides giving folks elsewhere a better idea of what St. Louis has done for operetta and musical comedy in its Municipal Opera venture.

Departing from its usual format, the Telephone Hour presented an operatic program with seven soloists on July 26. This was a good idea that should be followed up. Soprano Marilyn Cotlow and the twenty-one-year-



CHARLES E. IVES

old tenor, William McGrath, carried the honors in the performance of the Quartet from "Rigoletto," while Polyna Stoska gave a lovely rendition of Eva's soaring music in the Quintet from "Die Meistersinger." The Telephone Hour would do well to schedule several instrumentalists and introduce them in concert-like performances. The operatic ensemble program should be repeated, as it offers a wealth of really fascinating opportunities.

September is a transition month in radio. Many of the popular summer programs will be leaving the airways and the former fall and winter schedules will be resumed. What radio holds for us in the months to come cannot be predicted ahead of time, more's the pity. However, it is this writer's belief, that despite the changing times and the advent of a presidential election year, good musical programs will continue to provide listeners with ample reason for keeping their radios tuned in, as in the past.

RADIO

**Keys to the Keyboard. A Book for Pianists.**" By Endor Foldes. Pages, 117. Price, \$2.00. Publisher, C. P. Dutton & Co., Inc.

Endor Foldes, piano virtuoso, and his charming wife, who are well known to ETUDE readers through frequent contributions, are Hungarian born and are now American citizens and have traveled extensively in the country of their choice. This has made him familiar with the musical educational needs of America. "Keys to the Keyboard" is a series of varied chapters, some of which have appeared in THE ETUDE. Foldes takes great interest in contemporary music, much of which is considered extremely modern by young musicians. He is, however, well trained in the classics, and in a chart for weekly practice, three hours daily, he devotes the first half hour to a movement of Beethoven Sonata, the second half hour to a Chopin Etude, the third half hour to a Bach Prelude or Fugue, fourth half hour to contemporary music, the fifth half hour to various technical exercises, and the sixth half hour to sight reading or to reviewing compositions previously mastered. Teachers and students will find much profitable information in the book.

#### AN INTIMATE ART

**Chamber Music.**" By Homer Ulrich. Pages, 430. Price, \$6.00. Publisher, Columbia University Press.

Mr. Ulrich has given us a most comprehensive history of the art of chamber music. The book is valuable as a source of reference, as a work of information, and as a guide to the appreciation of the great number of chamber music masterpieces. It contains a notable coverage of the beginnings of chamber music up to the time of Haydn. Mr. Ulrich, Chicago-born and Chicago-bred, has played in many symphony orchestras, including the Chicago Symphony. He is now teaching at the University of Texas. He has a happy way of making his subject appeal to the average reader.

#### DISTINGUISHED CATHOLIC ORGANIST

**Westminster Retrospect. A Memoir of Sir Richard Terry.**" By Hilda Andrews. Pages, 186. Price, \$3.50. Publisher, Oxford University Press.

The dominance of the State Church of England has been such that few realize what an important part the music of the Catholic Church has played in the history of "proud Albion." Sir Richard Terry was director of the choir in London's great Catholic Cathedral (not to be confused with Westminster Abbey) for twenty-five years. When he died at the age of sixty-five in 1938 his knowledge of early English Catholic music and the presentation of the early English composers of the Tudor period represented a labor which was highly applauded by his contemporaries.

"Westminster Retrospect" is a splendid review of the achievements of this British musician.

#### MASTER OF ARTS

**Thomas Jefferson Among the Arts. An Essay in Early American Esthetics.**" By Eleanor Davidson Berman, D.S.S.C. Pages, 305. Price, \$3.75. Publisher, Philosophical Library.

Dr. Berman has done her country a real service in writing this remarkable book about one of the greatest of many hallowed founders of our country. The work is done with rare thoroughness and keen estimates of the astonishing values in Thomas Jefferson's genius. His versatility was extraordinary. In addition to his great constructive accomplishments in launching our government, his splendid period as Governor of Virginia, as Vice-President and then President of the United States (during which he negotiated the Louisiana Purchase), Jefferson was also actively interested in painting, sculpture, music, architecture, engineering, oratory, rhetoric, poetry, fiction, and letter writing. It is now over one hundred and thirty years since he passed on at Monticello, but his greatness is recognized today far more widely than during his lifetime. He ranks with DaVinci and Goethe as one of the most versatile of men.

# The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

Dr. Berman has divined Jefferson's philosophy of art in unusual fashion. Few statesmen (not forgetting Frederick the Great) have represented a higher degree of culture. Jefferson's ability as an architect was professional. His knowledge of architecture was profound. His plans for the University of Virginia are now looked upon as classic, and his work upon the rebuilding of the Capital at Washington is in every way memorable. With architecture, Jefferson looked upon gardening as a fine art and saw to it that it was a proper frame for his structures.

Jefferson regarded music as "the favorite passion of his soul." As a patriotic duty, young musicians should read Dr. Berman's ninth chapter, devoted to the musical side of Jefferson's life. He was a contemporary of Beethoven and Schubert and had rich opportunities abroad to become acquainted with the music of his day. His comments upon the musical talents of the Negro are very quaint.

"In music they (the blacks) are more generally gifted than the whites with accurate ears for tune and time, and they have been found capable of imagining a small catch. The instrument proper to them is the Banjar (corrupted by the negroes into 'banjo') which they brought hither from Africa, which is the original of the guitar, its chords being precisely the four lower chords of the guitar. Whether they will be equal to the composition of a more extensive run of melody, or of complicated harmony, is yet to be proved."



*Th. Jefferson*

#### MEMORIES IN WAX

**Records For The Millions.**" By Paul Whiteman. Edited by David A. Stein. Foreword by Deems Taylor. Pages, 352. Price, \$3.50. Publisher, Hermitage Press.

Few men know more about the story of records than Paul Whiteman. He writes to the general public, and his own public contacts through the years have made him acquainted with the literary vernacular that all kinds of people understand. He helped many artists to fame, including the composers Ferde Grofé and George Gershwin. The book is filled with interesting incidents. Two hundred and thirty-four of its pages are devoted to classified lists of records, which collectors will find invaluable.

#### NEW ENGLISH LIBRETTO

**"Der Freischütz" ("The Devil's Bullet").** A Libretto by Friedrich Kind to the Music of Carl Maria von Weber, in an English version by Edward J. Dent. Pages, 68. Price, \$1.00. Publisher, Oxford University Press.

Dr. Dent, with fine judgment, discretion, and taste has made English versions of fourteen of the libretti of the most famous operas. Note the word "version." A translation of some of the "books" of the operas would be so absurd and archaic that opera goers would soon wish that the texts had never escaped their native verbal garb.

This version of "Der Freischütz" has an interesting Preface and Introduction that serve to acquaint the reader with the history of the writing of Von Weber's popular opera.

#### BOURGEOIS OPERA IN FRANCE

**"French Grand Opera. An Art and a Business."** By William L. Crosten. Pages, 162. Price, \$2.75. Publisher, Columbia University Press.

Louis-Philippe, the "Citizen King" of France, who was the only sovereign of the Bourbon-Orléans line, commenced his eighteen year reign in 1830. He was an ambulant individual who had passed through many vicissitudes in various countries. (From 1796 to 1800 he lived in Philadelphia). He was backed by the clever politician, Thiers, who tried to make the aristocratic Louis conform to proletarianism, but failed dismally. It was during the reign of such a man as Louis that the splendid foundations of a great operatic past commenced to support that marvelous musical theatrical development of the instinctive love for fine spectacles to which the French are devoted. This transition from the palatial music of the great courts of France to that of the common people was one of the significant musical happenings of the nineteenth century.

(Continued on Page 576)



WHEN Mr. Presser arrived at Ohio Northern to take up his duties he found that his music department boasted of only two students. The department had been conducted by the spinster daughter of President Lehr. Mr. Presser found in President Lehr his second mentor. Dr. Lehr was a very prudent, philosophically inclined scholar with a thoroughly democratic outlook, in that he was already seeking to found an institution for young men and women of very restricted means.

Dr. Lehr took his protégé under his pedagogical wing and endeavored to help to overcome certain shortcomings in the younger man's general education. Both men were hard and intensive workers, both were altruists laboring persistently for the good of others. The association was a most fortunate one which Mr. Presser valued all his life. In fact, he often referred to Dr. Lehr as "a university with whiskers." The college was pioneer in character. "We had so little to do with, the need was so great, and the students were so filled with the 'do or die' spirit, that every day was exciting, and that we all forgot about ourselves and were overwhelmed by the work we had to do."

#### An Encouraging Offer

The following year he received an excellent offer from a flourishing conservatory at Xenia, Ohio. The school was directed by Johnson and Hunt, and had an astonishing patronage for such a small community. Unfortunately, with the passing of the directors, the school went out of existence. "Professor" Presser found few of the classics in the curriculum at Xenia, although a great deal of attention was given to Czerny's "Velocity Exercises" and to Schneider's "Thoroughness."

In later years, after his passing, one of his pupils sent a letter to THE ETUDE which gave an impression of Mr. Presser's consideration for those who were in trouble. Here is the letter:

"During the winter and early summer months of 1876, when Theodore Presser was twenty-eight and I was eighteen, he was teaching piano at the Miami Conservatory of Music at Xenia, Ohio, where I was a student. My roommate had taken sick, and when his mother came to take care of him, Prof. Presser had me share his room and bed for a short time until arrangements for another room could be made. This kindness revealed to me his wholehearted generosity.



INTERIOR OF PRESSER HALL AT OHIO NORTHERN UNIVERSITY

The Music Building erected by The Presser Foundation at Ohio Northern University (Ada, Ohio) is one of ten similar Presser Halls built with the assistance of The Presser Foundation as a memorial to Mr. Presser. Pictures of the other Halls will appear with later installments.

# Theodore Presser

(1848-1925)

## A Centenary Biography

### Part Three

*by James Francis Cooke*

This biography of Theodore Presser started in THE ETUDE for July 1948, which celebrated his one hundredth birthday anniversary. The two previous installments traced his humble beginnings, his service as a clerk in the store of C. C. Mellor in Pittsburgh, and his retirement from the retail music business to become a professional musician and music teacher, and we now find him continuing his music studies and founding the M. T. N. A. The fourth installment will relate Mr. Presser's experiences as a student at the Leipzig Conservatory.

—EDITOR'S NOTE.

"At the commencement in June his three piano graduates played the following selections: *Rondo Capriccioso*, by Mendelssohn, *Andante Favori*, of Beethoven, *Fantasie in F-Sharp Minor*, Mendelssohn.

"My association with him during that year revealed to me the beauty and charm of real music. I teach piano in a small country town and have been a regular subscriber to THE ETUDE since 1888."

At the end of the year (1871) he returned to Ohio Northern to a much larger class of pupils. The following year he had another promotion. Again, he was called to Xenia to teach in Smith College and at the Conservatory. He had begun to realize that his general education and his musical education were spotty, and

that he was at an age when he should acquire as quickly as possible a broader outlook as well as certain skills that were deplorably missing. He found that his savings would enable him to spend a winter (1877) in Boston at the New England Conservatory. The great Conservatory is now at this writing under the able direction of Mr. Harrison Keller. There Mr. Presser met his third mentor in the person of Dr. Eben Tourjée, who had founded the famous school in 1867. Dr. Tourjée was fourteen years older than Mr. Presser. Both were imbued with the pioneer spirit and their backgrounds were similar. Dr. Tourjée, when a youth, had worked in a cotton factory in Rhode Island and later was employed as a music (Continued on Page 532)



FAMOUS MONNETT HALL

This is the building at Ohio Wesleyan University (Delaware, Ohio) where Theodore Presser was Professor of Music when he sent out the call for the first meeting of the Music Teachers National Association, which was held here in December 1876.

# Don't Fear Memorizing!

(Continued from Page 523)

upon a successful public performance. Playing a piece for one's friends or for a formal performance is doubtless the most attractive goal which music students can set for themselves.

The greater insight and understanding the pianist possesses regarding the material to be memorized, the more rapid will be the memorizing process. Just as one can memorize a poem in English with infinitely more ease than one written in a foreign language, so the pianist who understands and is in sympathy with the composition he is learning, can make greater progress in learning and memorizing that composition. In general it can also be said that, provided one's scholastic standing is good, memorizing will be accomplished without too much difficulty.

## A Natural Result

Let us approach the subject of memorizing as if it were something natural in the course of things: that when a piece has been played over many times as perfectly as possible, it has almost come from memory automatically. Naturally, the greater energy and drive the student has, coupled with a healthy enthusiasm and musical talent, the sooner the composition will be learned.

Let memorizing be an outgrowth, rather than a decidedly foreign process to what has taken place heretofore. Instead of deliberately closing the music while attempting the piece from memory, let it be on the piano rack so one can look up a note or chord whenever necessary. It is all too easy to let former errors in notation creep in, and only by consulting the music frequently can such errors be overcome. No one has a sixth sense by which one can divine what a composer has written when the book is closed! A composition played from memory should be as free from errors as if one were playing from the printed page. If in doubt as to the next note, hold the chord until the passage can be found on the page.

One cannot cram in the process of memorizing. It is often advisable to go over a piece, or portion of a piece, three times daily. No set rule can be made, because of differing types and intricacies of compositions.

Of recent years the "whole method" has been recognized by psychologists as being preferable to the "part method." In other words, if the material to be memorized is not too long, it is better to take in the whole as a separate unit. Applying this to music, we could say that if the composition to be learned from memory is *To a Wild Rose* (MacDowell), it would be well to play the entire composition through many times, rather than stopping to memorize the first eight measures, then the next eight measures, and so on. If the composition, on the other hand, is the *Fantaisie in F minor* (Chopin), one could memorize the first two pages, then the next two pages, and continue more or less according to the individual moods within the composition. The "part method" would obviously be the most efficient procedure when the composition is of extended length; but even so, the "long look ahead," with a view to the structure as a

whole, should be predominant in the pianist's learning of a piece if the whole is to be greater than the sum of the parts and the composition is to have symmetry and unity.

Is it not true that the various dynamics may serve as landmarks and actually assist in memorizing? If the pianist knows where the *sforzando*, *ritardando* and *accelerando* markings occur in the composition, it is the writer's opinion that here are anchors to which he can tie himself. If these dynamics are observed early in the study of the composition, they stand a chance of surviving the process of memorizing. And how much easier it is upon the listener's ears when such is the case! Music, even memorized music, must be more than a succession of mere notes.

## Reasons for Memory Slips

Granted that the student feels that he has memorized the piece and wishes to play it for an audience, he may want to take some special steps for his own sense of security. Playing very slowly and firmly from memory, using the metronome, is excellent. Playing the left hand alone from memory, especially for the more intricate passages, clarifies matters considerably.

To what are slips of memory in public to be attributed? Let us call it inexperience. When one stops to realize that the concert artist seldom puts a number on his program until he has played it for years, let us not wonder that sometimes a student "breaks down." The writer knows of one violinist who played substantially the same program for twenty years. Imagine what unshakeable confidence such an artist must have developed through such constant repetitions of his program!

There are a number of hints a teacher can give to a student to help him fortify his memory. If the student has studied harmony, the teacher can point out a number of the harmonies, especially those that change upon the repetition of the themes. Even the student who has not had a formal course in harmony could understand the sonata (or sonatina) form and the order of the keys which he would naturally encounter. Even the keys of the large divisions (exposition, development, and recapitulation) in an extended composition can be discussed with most students to advantage.

Another contribution that a teacher can make to the student's "getting through" a recital number is to have always insisted upon the student's going ahead, rather than retracing his steps to a convenient starting place. Going back is unsafe; going ahead is one's only salvation, if the memory temporarily fails. A student must learn how to "fake." The writer recalls an instance of a student who was playing a Ballade of Chopin and who tried three times to get a fresh start from the beginning of the composition, but all to no avail. The student left the stage after having played hardly two pages. Even skipping to a totally unrelated chord on some subsequent page would have been preferable to such obvious defeat.

Let us refuse to get a complex on memorizing. The teacher would do well not to speak of the ordeal as being difficult, but rather to emphasize the necessity for accuracy and slow practice. If a student knows a piece from memory at a slow tempo, he is using his brain to a greater extent than if the number were played up to tempo. The fingers must not get ahead of the brain!

# Piano Virtuoso in Spite of Himself

(Continued from Page 524)

Right, that is to say, *for me*, at that time, because my main idea was that if I could give an expressive sound to my performance on the next Saturday night, when I hoped to earn fifty francs, the audience might tolerate, to some extent at least, my lack of fluency and mechanical skill. This way of practicing, first dictated by necessity, later on became a habit of both mind and muscle, from which I never subsequently departed.

"Thirty years later I gave a recital in Los Angeles at which my old friend Eugene Ysaye was present. He came to see me in the artists' room after the concert with a lady who was a perfect stranger to me. He said, 'Of course you know Isadora.' 'Isadora who?' I asked. He said, 'Isadora Duncan.' I said I did not know the lady, but should like to meet her. He presented me to her. I said, 'Miss Duncan, I must tell you the story of my life, because you are certainly unaware that you have had greater influence on it than anyone else.' The result was that we gave a very remarkable concert together which we rehearsed in the most painstaking way. The whole program consisted of pieces by Chopin. One of the pieces was the *Etude in A-flat* (*Op. 25, No. 1*), in the course of which the melody rises to a dramatic climax and then appears to diminish to the end of the phrase. As we were rehearsing, Isadora said to me, 'You are playing that wrong. The *crescendo* must continue until the very end of the phrase, and you can soften it later.' I was somewhat nettled and replied that the music clearly indicated the phrasing I had employed. 'I can't help that,' she retorted with superb egotism. 'The music *must* go that way, otherwise there would be nothing to do with my arms. Besides,' she added obstinately, 'you are quite mistaken.' We had a long discussion, and I finally gave in for the sake of the dramatic gesture that she considered indispensable. The end of the story is that I have played the piece her way ever since, for I discovered that Chopin's manuscript bore the precise dynamic curve which she had instinctively sensed and which had been subsequently altered."

## An Interesting Episode

Mr. Bauer's very genial and gracious manner made him innumerable friends, and this has given his book the quality of a kind of literary-musical soirée in which the reader is introduced to a host of interesting figures. His reflections upon life in America are entertaining without being patronizing. Now that he has retired and become a good American citizen he has announced that he will devote himself exclusively to teaching. After having played with practically all of the great orchestras of the world—and having given innumerable piano recitals, who could contribute more to the profession of music teaching? His repertoire is as extensive as his versatility. For instance, he recounts a highly interesting occasion in Portland, Oregon, where he gave a joint recital with Fritz Kreisler. He writes:

"A large reception was given in our honor after the concert in Portland, and at about midnight Fritz and I, yielding to insistent requests, consented to make

a little music. I do not know whence the idea came, but in a spirit of hilarity I borrowed Fritz's violin, he sat at the piano, and we played part of Beethoven's 'Kreutzer' Sonata in this way. (The work had figured on our program earlier in the evening.) Nobody ever knew how it happened that the report of this impromptu performance was circulated all over the country. Even in Europe, years later, I was asked to tell about the concert I gave in America wherein Kreisler had played the piano, and I the violin. My violin playing was, at that time, on its last legs, so to speak, and although I regret having lost the ability to play on that instrument, I do not believe that I could have kept it up under any circumstances. There is no reason why a violinist should not play the piano, for that involves no particular strain. But a pianist cannot play the violin. If this statement seems paradoxical, I beg the reader to make the most of it. Let it suffice to say that a violinist has to adopt a distorted and twisted position of the body, which cannot be maintained without constant practice."

If our enthusiasm for "Harold Bauer, His Book" has seemed inadequate thus far, may we conclude with the fact that it was difficult to put the book down, and that one night we found ourselves reading it until 3:00 A. M.

# Band Questions Answered

by Dr. William D. Revelli

## Instrumentation of a Symphonic Band

Will you please tell me the instrumentation of a symphonic band?

—F. R. E., Florida.

Piccolo, C flute, oboe, bassoon, B-flat clarinet, E-flat alto clarinet, B-flat bass clarinet, alto, tenor, baritone, bass saxophones, cornet, trumpet, fluegel horn, French horn, trombone, baritone, E-flat tuba, BB-flat tuba, string bass, percussion, harp. The English horn and contra bassoon are also frequently added.

## Concerning Oboe Reeds

I am a junior in high school and have taken oboe lessons for several months. I seem to be doing very well, but am troubled at times when I cannot get reeds that are satisfactory. My teacher has told me that I should make my own reeds and unless I learn to do so, will always experience difficulty. Where can I secure materials for making reeds, and will I be able to make reeds that will play satisfactorily?—P. T., Iowa.

Your teacher is right. All competent oboists make their own reeds, or at least find it necessary to do much work on commercial reeds before using them in performance. You should take some reed making lessons from an oboist who is qualified to instruct you in the art of "reed making." Considerable experience and study are necessary before the reeds will meet with your approval and needs. I doubt that you will be satisfied with your results, unless you secure advice and instruction of a person who has successfully made oboe reeds. You will find also that every individual requires a slightly different type reed, since what is good for one is unsuited to another.



# The Start of a Vocal Career

A Conference with

*Vivian Della Chiesa*

Distinguished American Soprano  
Star of Concert, Radio, and Opera

**SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES**

Born in Chicago, of Italian parentage, Vivian Della Chiesa comes of a markedly musical family. Her grandfather was a symphony conductor in Italy, and her mother is an accomplished pianist. Her pronounced musical gifts showed themselves when she was three, at which age she began the study of the piano with her mother. At seven, she began the violin. All her life she has sung. Mastering French, speaking Italian in her home, and English with her playmates, she was early qualified to put together complete song recitals, and, at thirteen, made her first public appearance at a country club musicale. Her career began in 1936 when she entered a contest for "unknown singers," conducted by a Chicago radio station, and was unanimously judged winner among 3,600 contestants. During that same year (1936) she was starred on coast-to-coast broadcasts, made an extensive concert tour, and was engaged by the Chicago Opera Company. Next, Miss Della Chiesa was engaged for a series of major network broadcasts. The climax of her radio career came in 1943 when Toscanini selected her as soloist with the NBC Symphony Orchestra on two successive concerts. Miss Della Chiesa has appeared in opera and concert throughout the United States of America, and has made a highly successful tour of Australia, earning the acclaim of critics and audiences alike for her superb voice, her exceptional musicianship, her good looks, and her natural charm of person.

—EDITOR'S NOTE.

THE ambitious young singer in this highly competitive day, needs to make a mental distinction between learning to sing and launching a public career. Naturally, Item Number Two cannot exist without Item Number One—still, there is an enormous difference between them. To launch a career, you must demonstrate an ability to sing plus an ability to make friends with audiences, to stand up under all sorts of conditions, pleasant and otherwise. You must learn to be a singer in addition to learning how to sing! "Let us examine the singing first. The greatest hazard confronting the young vocalist is not an unwillingness to study, but the temptation of 'taking the easy way' too fast. Let us suppose that a girl has a naturally fine voice; that it has been properly placed; that she begins to master scales, vocalises, exercises. 'Very well,' she says; 'I can sing this scale—this exercise; I've just sung it. I sang it yesterday. I know it now—what comes next?' Well, the answer is—what comes next is more scales, vocalises, and exercises! The important point to remember is that these things are not merely learned, for a brief period of use; they are repeated, regularly, constantly. Their purpose is to develop the voice, to build it; one does not pass by them for something else, as though they were milestones along a road. They are the road! Thus, the greatest danger to the career-aspirant is this desire to carry along to something else. Don't let that mistake happen to you. Don't let yourself be pushed out into public work for which expert opinion (not necessarily your own opinion!) does not find you ready.

#### Natural Relaxation Spontaneous

"The 'trick' of singing is as old and as well-known as any splendid, explorative method known as *bel canto*. This is just another name for free, relaxed, well produced, well supported, well focused, and correctly colored tone. Free, relaxed tone means tone produced naturally, without any sort of tensions. It does not mean artificial 'relaxations' which, being artificial, end creating new kinds of tensions. Natural relaxation is spontaneous, buoyant; there is nothing supine about it.

Well supported tone brings up the all-important question of breath control. I can speak feelingly here because I had to work at breathing! When I began singing, it was found that my voice was naturally relaxed and that my emission was naturally correct. Hence, I was started off with fewer basic drills, perhaps, than might have been the case with a singer who needed training in placement and emission. It was only after I had begun public work that I began exploring my breathing habits; and I did so because it is easier to know what you do instead of simply doing it.

I found that excellent results in breath control come from separating breathing into its physical and its vocal functions. This is to say that, apart from the needs of the practice hour, one should do regular gymnastics, as athletes do. Develop breath by walks, by swimming. Again, it is helpful to make oneself conscious of the diaphragmatic breath while talking. Bringing reserves of this kind to the regular practice hour, one finds breathing exercises more natural.

#### Securing Tonal Focus

"Focusing tone means putting it—coaxing it—into the one right, squarely-in-the-middle spot on which it 'sits.' Just how one is to achieve this can hardly be settled in a few words! It is the work of a lifetime, and needs constant redoing. Singing on Monday night does not relieve you from beginning all over again to focus tone in Tuesday morning's practicing. That is why I start every day's work with scales and vocalises, using each tone to bring the voice exactly where it belongs. However, there are a few hints which can help the work of tonal focus. I find humming very beneficial. After humming a few scales, I start them again on the successive vowel sounds, each vowel preceded by the consonants N, M, and W. Starting the vocalized vowel with these consonants helps to keep the tone forward and on the lips.

"It will generally be found that when a tone is correctly focused, its color will also be right . . . or so nearly right that from that point on, the color can be adjusted by the shaping of the lips. Round lips (the sound of Oh) make the tone rounder; a lip position of smiling makes tone brighter. Such color adjustments presuppose, of course, that the voice has been developed according to its own natural color and that adjustment only is necessary. It is a great and serious mistake to attempt the least distortion or forcing of natural voice quality. The normal color of a voice is

born into it, like the color of the eyes and the hair, and cannot be tampered with. There are times, however, when the requirements of a particular song or passage call for the slight variation of color which I have called an adjustment. Voices which have not much natural color may need to be rounded; naturally 'dark' voices may need to be brightened. At such times, the lip technique should be adequate. Never under any circumstances should the natural voice color be forced.

"The wisest method of procedure is to keep the vocal act as simple, as free as possible. Try not to think in terms of special 'problems,' concentration on which often tends to cloud the full vocal picture. Try to keep the mental approach uncluttered by 'tricks' and 'systems.' There are none! Natural, freely relaxed tonal emission should be the answer to the normal, day-to-day problems that confront the young singer and, by tension-free practice, such an emission generally becomes second nature.

#### Between Studio and Concert Stage

"But even when the mastery of tone production has been achieved, the young singer is still a long way from a career! A vast number of skills lie between correct singing in a teacher's studio and success on the concert platform. One of the best helps I know is listening to one's own tonal effects. A generation ago, such a suggestion would have remained in the realm of wishful thinking; actually, it is nearly impossible to hear oneself, as others hear one. Not only is one too busy producing tone to be completely alert aurally; the actual vibrations caused by singing obscure the tone in one's ears. Today, however, mechanical devices like recording machines and tape-recorders make it possible for us to hear, objectively, concentratedly, exactly what we are doing. I cannot recommend too highly this practice of listening to oneself and judging critically of strong points and weak points alike. I believe that teachers would be especially helped by one of these self-listening devices which could be used in connection with pedagogical counsels and demonstrations.

"Another great need of the young singer is the matter of trying her wings. That, of course, is a difficult—often a disappointing—affair. Few people are interested in listening to begin—(Continued on Page 562)

VOICE

# Theodore Presser

(Continued from Page 529)

clerk in Providence.

At the New England Conservatory, Mr. Presser's teachers included some of the most famous musicians in America at that time. Among them were J. A. Hill and Stephen Emery. There he had his first practical introduction to the classics of Bach, Haydn, Mozart, Beethoven, Schumann, Chopin, Liszt, and Brahms. He managed to acquire a fair repertory of compositions which he could perform from memory. Most important of all was his opportunity to come under the inspiring, although not too well schooled guidance of Dr. Tourjée. Dr. Tourjée bristled with initiative, new ideas, new methods, and new objectives. He was an aggressive and progressive executive who had learned the magic results that come from good advertising. He took a kind of paternal, unselfish interest in pupils and when Dr. Tourjée felt that he was not competent to advance the pupil he was immediately passed on to a more able teacher. This impressed Mr. Presser very much indeed and he often stressed it in articles later. He said, "Tourjée instantly took an interest in me and offered me a position to teach sight-singing. I had sung in many singing schools and could read almost anything at sight, but I was very poorly prepared to teach the art. Tourjée said 'Don't worry about that. Study it up. Make your own method and then you can teach it.' I went to the library and read every book I could find on sight-reading. I asked all the choirmasters I knew how they taught their choirs, and made comparative notes. I had studied *solfeggio* and knew something about that. At the end of two weeks Dr. Tourjée introduced me to the class and said, 'He will teach the new Presser method of sight singing.' All that I remember is that no one left the class without being able to sing fairly complicated music at sight. Soon I was credited with being an expert in sight-singing. This gave me an appreciation of self-study which I never lost. Almost anyone in the class could have done the same thing if he had gone about it in the same way."

"Dr. Tourjée made me a business proposition to remain permanently with the New England Conservatory, but I had other ideas."

At the Conservatory Mr. Presser also studied with the famous organist, George E. Whiting. He reported that he played several of the Bach preludes and fugues. The brilliant George W. Chadwick, later one of our foremost composers and Henry Morton Dunham, later one of our best known American organists, were at the Conservatory at the same time, and the three young men became fast friends.

## An Inspired Idea

In 1876 Mr. Presser had an attractive offer to accept the post of Professor of Music at Ohio Wesleyan University in Delaware, Ohio. In the fall of that year he had an inspiration which affected musical history in America far more than even he could have foreseen. It was to call together the foremost musical pedagogues of the country, with the purpose of founding an association for music teachers. Its object was to raise standards, promote the interest of music teachers, and bring about a more uniform observation of musical practices throughout the nation.

This movement, which has proved to be a most momentous one, resulted in the founding of the Music Teachers' National Association. The Association became in a way the parent organization of the vast music club movement in America, and through its ramifications, now has well over a million members. Not only has it had a profound effect upon all kinds of musical activities in America, but through thousands of meetings, conventions, concerts, recitals, auditions, and publications during the past seven decades has led to expenditures aggregating millions of dollars.

The beginning of the Association was as humble as it was enthusiastic. Mr. Presser's "call" met with a splendid response. When we consider the difficulties of travel in midwinter in 1876 it is amazing how many zealots attended the first convention. The meetings were held in Monnett Hall at Delaware, an old-fashioned college building which is still standing.

Through the kindness of Dr. Theodore M. Finney, Director of Music at the University of Pittsburgh, Historian, Archivist, and Editor of the Book of Proceedings of the M.T.N.A., we have secured a rare copy of the first Book of Proceedings, giving details of the first meeting of this important organization.

Among the sixty-two members who organized the Association with Theodore Presser were James H. Fillmore, Nathan L. Glover, N. Coe Stewart, Wm. F. Dana, Wm. H. Pontius, George W. Chadwick, Luther Whiting Mason, W. S. B. Mathews, A. A. Stanley, Calvin B. Cady, Wm. H. Dana, Eben Tourjée, C. C. Case, Henry S. Perkins, James McGranahan, Dr. George F. Root, G. M. Cole, Edmund S. Lorenz, and Dr. Karl Merz. The first meeting was called at 3:30 P.M., Tuesday, December 26, 1876.

## Association with Dr. Merz

Among those attending, Mr. Presser found another mentor in Dr. Karl Merz. Dr. Merz was born at Bensheim, near Frankfurt-am-Main, Germany, September 19, 1836, and died in Wooster, Ohio, in 1890. His early musical training was received in Frankfurt and he came to America as a lad of eighteen. He taught in Philadelphia, then moved to the Midwest, finally becoming Head of the Music Department of Wooster College. Dr. Merz was to a large extent self-taught. He had a fine philosophical mind and became a widely admired humanist and idealist. His "Music and Culture" (1890) was the first notable book upon the art of music published by Theodore Presser. One of the first assignments given to me when I became associated with Theodore Presser as editor of THE ETUDE was that of reading "Music and Culture."

At the first convention of the M.T.N.A. Dr. Merz approached Mr. Presser and said, "Mr. Presser, I have always wanted to meet you. You remember the advertisement I put in a musical paper a few years ago asking aid for a poor aged musician who was ill? I received only one contribution, and that was the two dollars I received from you." From his very moderate means Mr. Presser had given all he could. It was not, however, the first indication of his intuitive ambition to help others in need, an ambition which played such an important part in his later life.

With characteristic modesty, Mr. Presser refused the proffered presidency and was content to act as Secretary. He

insisted that his friend and mentor, Dr. Eben Tourjée be elected as President. Mr. Presser made no address at the first convention. He used to say at organization meetings, "Nothing pleases me more than to be janitor, to fix the chairs and see that everybody is comfortable and having a happy time."

## A Successful Convention

Dr. George F. Root of Chicago (father of Dr. Frederick Woodman Root, eminent teacher of singing) who had a reputation as conductor of singing schools and as the composer of many of the best-known songs of the north in the Civil War (including *The Battle Cry of Freedom* and *Tramp, Tramp, Tramp, the Boys are Marching*) was chosen to make the address of welcome at the first convention. He opened with "Whatever may be the outcome of this meeting, we all feel that Mr. Presser, of this place, deserves great credit for what he has done to bring it about; and should it be a success and lead to conventions in other states, we shall remember that he had the cares and labors of making the beginning."

This generous recognition established the fact that through his initiative, his foresight, and his hard work, Theodore Presser is entitled to the generally used term, "Father of the Music Teachers National Association."

At the end of the convention, on New Year's Eve, it became necessary to make up a little fund to provide for all the expenses of the meetings. Accordingly, Dr. W. H. Dana of Warren, Ohio, "passed the hat," while everybody sang a typical song, *Rye Straw*, greatly admired at that



time in the mid-west. An astonishingly good collection was raised. The meeting closed with *Auld Lang Syne*.

## The Advertising Value of Classical Music

(Continued from Page 525)

ing every Philadelphia Orchestra Youth Concert we feature on one of our programs the talented young musician appearing that week as soloist with the Orchestra. As a climax to our 1947-48

series, Eugene Ormandy granted permission for us to broadcast the final auditions for soloists to be engaged by the Orchestra for the 1948-49 season of Concerts for Youth. Our listeners that evening heard some of the most promising artists of the next generation. Other organizations have sought time on our broadcasts, and when their performance has been of very high level, their requests have been granted. For example, the Dra Mu Opera Company, one of Philadelphia's excellent group of young singers, was featured late in the spring of 1948.

"Each month we have distributed without cost, in response to mail and tele-

phone applicants, advance programs the nightly broadcasts, giving the names of the works to be performed. Here is sample for the week of July 25, 1948:

SUN.—SANROMA PLAYS  
RESPIGHI—Notturno.

MACDOWELL—Concerto No. 2 in Minor for Piano and Orchestra with Arthur Fiedler and The Boston "Pops" Orchestra.

STRAVINSKY—Capriccio for Piano and Orchestra—with Serge Koussevitzky and The Boston Symphony Orchestra.

COPLAND—Scherzo Humoristique "The Cat and The Mouse."

MON.—CZECH COMPOSERS

SMETANA—Wallenstein's Camp Rafael Kubelik and The Czech Philharmonic Orchestra.

DVORAK—Concerto in A Minor for Violin and Orchestra, Op. 53—Gidon Kremer with Eugen Jochum and The Philharmonic Orchestra.

JERMIAS—Bohemian Polka—Václav Smetacek and The FOK Symphony Orchestra.

TUES.—"POP" CONCERT — ROBERT BAMPTON, GUEST ARTIST

BALFE—"Bohemian Girl" Overture John Barbirolli and The Symphony Orchestra.

BEETHOVEN—"Fidelio": Abschöpfer, wo elst du hin?

IPPOLITO-IVANOV—Caucasia Sketches—Arthur Fiedler and The Boston "Pops" Orchestra.

VERDI—"Aida"—Act III: O Patria mia.

ROSSINI—"Semiramide"—Act Bel raggio lusinghier.

NOVACEK—Moto Perpetuo—Léopold Stokowski and The Philadelphia Orchestra.

WED.—GREAT PAGES OF CHAMBER MUSIC

HANDEL—Sonata in C Major for Viola da Gamba and Harpsichord—Eduard Heinitz and Marcelle de Lacour.

SCHUMANN—Quintet in E Flat Major for Piano and Strings, Op. 44—Dolphy Serkin and The Busch Quartet.

BAX—Nonett for Two Violins, Violoncello, Bass, Flute, Clarinet, Oboe and Harp—The Griller String Quartet (augmented).

THUR.—"POP" CONCERT

AUBER—"Fra Diavolo" Overture Anatole Fistoulari and The London Symphony Orchestra.

GRIEG—Concerto in A Minor for Piano and Orchestra—Artur Rubinstein with Eugene Ormandy and The Philadelphia Orchestra.

OFFENBACH—Gaîté Parisienne Efrem Kurtz and The Symphony Orchestra.

FRI.—TWENTIETH CENTURY FRENCH COMPOSERS

RAVEL—"Daphnis et Chloë" Suite No. 1—Pierre Monteux and The San Francisco Symphony Orchestra.

HUBEAU—Concerto in D for Violin and Orchestra—Henri Merckel with Eugène Bigot and The Lamoureux Orchestra.

MILHAUD—Suite Française—Darius Milhaud and The Philharmonic Symphony Orchestra of New York.

SAT.—REQUEST PROGRAM

"Students and music lovers who have studied music assured us that this will be a success."

(Continued on Page 576)

# The Instrument is All Wrong But It Sounds All Right

by Dr. Alexander McCurdy

is most impressive to hear a fine organist in a splendid church, with a marvelous large organ present an excellent, well-played service. When he has every mechanical means possible, and makes the most of the gorgeous organ at his disposal, using the best music, together with a high-minded approach to his art, the result is a genuinely thrilling experience. We hear it said time and again, "Why shouldn't this do a good job? He is well paid, he has a fine organ, a large music budget, and every encouragement from his congregation to keep his standard high." What about the organists who do not have these things at their disposal? Should they give up right there and let the music slide along any old way? Indeed, no. In there is much that can be done if we only strive to have the vision to do it. With patience, high ideals, appreciation of the blessings that we do have, and with hard work, wonders can and do occur every day. Few of these are noted.

We can never forget what was done at the Church of the Holy Communion in Philadelphia when Lynn Farnam was there as organist and choirmaster. The whole music program was extremely modest, the choir was small, and the organ was not a great one by any means.

## Rising Above Difficulties

Donald Harrison said about it, "The instrument is wrong but it sounds all right." Mr. Farnam made it sound all right; the organ had little to do with it. The acoustics in that church are only fair. Mr. Farnam's art was revealed in the way he used an instrument and in his real appreciation of it. There are some remarkable things that could be said about that organ. Though there were four manuals and approximately 100 stops on the console, much of the organ was unprepared for. To begin with, there were no pipes on the Solo, the stops being borrowed from other manuals. The Solo was the Tuba at 16'-8'-4' and the Philomela (a very large Flute which was taken from the upper ranks of the Pedal Open Diapason). The Tuba came from the Great and was in the Choir box. There were representative solo stops on the solo manual. Then, too, the 16' reed on the Swell had 49 pipes and went down to C only. There were but 12 pipes in the Pedal, the lowest pipes in the 16' Open Diapason. Everything else on the Pedal was borrowed from other manuals. The choir organ boasted only six stops.

With all of these apparent difficulties in the organ, Farnam was not dismayed. He capitalized the difficulties, and made advantages of them. Where certain stops, such as the 2' piccolo on the Choir, were ineffective, he moved the pipes around and made a 3' Larigot out of them. Again on the Swell, where Flageolet was next to useless, he moved the pipes around and made a 1 3/5 Tierce.

Almost anyone else would have given up before trying, but not Mr. Farnam. He appreciated what there was on the organ to make it effective, trying first this, and then that, to find something effective.

Of course it is easy to say, "How much better it would have been had he had a fine, large organ; an organ with no difficulties, nothing to handicap him?" There are those who wonder if we would have the fine organs of today, if it were not for the discoveries which Farnam made. We know that if he had had the perfect organ then, it would have been much better for him, but he showed how great he was by making such an organ sound really well.

## Much from Little

We can also speak highly of Everett Titcomb, organist and choirmaster of the Church of St. John the Evangelist in Boston, an extremely "high" Episcopal church. Here is a man, a devoted churchman, who does outstanding work with apparently very little at his disposal. His organ is only a small two-manual, built many years ago, but he appreciates the instrument and does a great job with it. His services are so well done that they are practically the criterion for the type of church in which he plays. There is a story of a well-known organist who went to hear Mr. Titcomb's Sunday service, among other things and, amazed by such a small organ being so effective, inquired of the composer of the Prelude. When he found that

Mr. Titcomb was simply improvising he couldn't believe it. He was able to interest a Boston publisher in Mr. Titcomb and it was arranged to have him write down some of his improvisations, and now they are available to his fellow musicians. If there should be any organist who reads this who does not know Mr. Titcomb's "Chorale Improvisations on Gregorian Themes," he should get them at once. One can immediately feel from the music that the composer is truly a sincere musician. Again, one could well say, "How much better it would be if this organ were a fine one,

has taken great pains to work out a program, to experiment with the registration, and to achieve a style of handling the instrument and its "pop" tone, which is truly amazing. Under his skillful handling, the organ is adequate even for congregational singing. I couldn't believe my ears when I heard it.

Mr. Keller has made a collection of Chorale Preludes by the great masters as well as other music by various composers which can be played with a twenty-five note pedalboard; and one is amazed at the number of fine works that can be used in this manner. He does such



THE GERMANIC MUSEUM ORGAN

the church a large one, and the music budget tremendous!"

There is a little Congregational Church in Blue Hill, Maine. Architecturally, it is a gem of the Colonial Period and there is a lovely organ case in the rear gallery. The old organ finally gave out and someone gave the church an electronic organ, with a twenty-five note pedalboard and a tone that "pops." My first impulse would be to play anything and not to try to do a good job as it isn't worth it! But there is a wonderful organist who summers in Blue Hill and he plays this organ beautifully. He is Theodore Keller who, in the winter, is Master of Music and Organist at the Lawrenceville School, Lawrenceville, New Jersey. He

things as the Chorale in B minor by César Franck. He has to make a change or two here and there, but it sounds entirely satisfactory.

There is no choir in this church. The minister, the congregation, and the organist conduct the service. The minister and Mr. Keller have worked out a most helpful and inspiring form of service. The congregation is apparently well trained in the series of responses in the service and there are a number of short organ responses (some improvised) which fit in perfectly. Mr. Keller always plays at least fifteen minutes preceding the service. One program he played recently is as follows:

Preludes	
Suite .....	Corelli
O God Be Merciful .....	Bach
When Thou Art Near .....	Bach
Meditation (between Scripture and Prayer)	
I Call Unto Thee, Lord Jesus .....	Bach
Offertory	(Continued on Page 564)

ORGAN



FODEN'S MOTOR WORKS BAND

Winners of the Crystal Palace 1,000 Guinea Trophy 1910, 1930, 1932, 1933, 1934, 1936, 1937, 1938 (Barred 1935). William Foden is President and F. Mortimer is Musical Director.



BESSES O' TH' BARN BAND

William Wood, Esq., Musical Director and Conductor. This is one of the most famous of British bands and won the Belle Vue Challenge Cup and a 2,000 Guinea Gold Shield.

# The Great British Brass Band Movement

by Alfred E. Zealley

A Graduate of Kneller Hall and  
Former Lieutenant-Commander of the British Navy

In recent editions of THE ETUDE, the editor of this department has submitted three articles devoted to the band movement in America. Emphasis was placed upon the lack of adult participation in community bands of our Nation. Attention was called to the fact that although America excels in the school band movement, it is far behind other nations in the development of municipal and amateur bands.

The following article by Mr. Zealley provides proof of these facts. Our readers will undoubtedly be interested and impressed with the brass band movement as it is carried on in Great Britain.

Perhaps in the not too distant future America will find it possible to foster such an outstanding band program and there will come a day when our great industrial firms will maintain excellent bands from the personnel of their workers. Certainly, such a program would contribute much to the happiness of millions of amateur musicians.

Mr. Zealley is indebted to J. Henry Iles, O.B.E., Editor-in-Chief of "The British Bandsman," for accurate information concerning the most famous prize bands of the present day in Great Britain.

—EDITOR'S NOTE.

THE idol of the British working class is undoubtedly the amateur brass band. There are some ten thousand of them with approximately a quarter of a million players. And these bands are purely brass, with no reeds or woodwinds. It is hard to know where to begin and what to say about this great army of working men musicians, who play for the love of music with never a thought of remuneration. The great majority of them are connected with large industrial concerns and a large number of them are colliery bands,

musicians who actually work in the coal mines as miners. You have only to listen to one of these colliery bands to realize that their music comes from the soul; their artistic performances are truly amazing. Music is more than a hobby with these men; it is their meat and drink. Apart from their employment, music demands the greater portion of their leisure hours. One rehearsal a week is of no use to these men; it is usually two or three, and in the case of a band attending a championship contest, they are at it every night in the week for a couple of weeks previous to the contest. It can truly be said that, *Music is their god*.

The late John Philip Sousa heard some of these bands when he was touring England, and he was so impressed that his emotions almost got the better of him. Dr. Edwin Franko Goldman heard the famous St. Hilda Colliery Band when it was playing at the Canadian National Exhibition in 1931, and he was thrilled with the perfect performance of this all brass unit.

Naturally, music has to be specially composed and

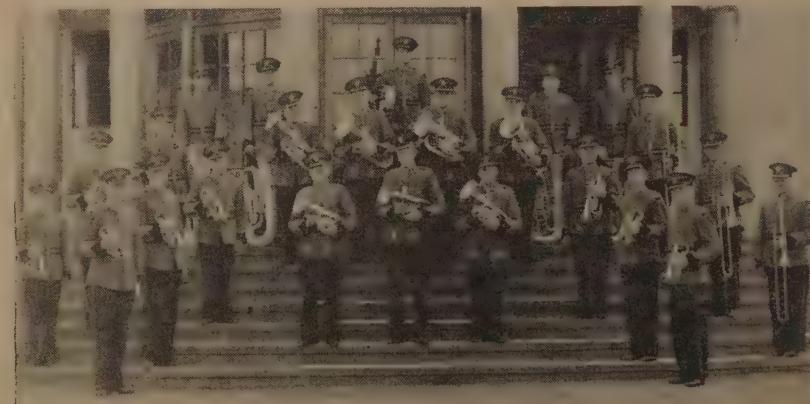
arranged for these bands and it might astonish man to know that the leading British composers have written test pieces for these bands. The score is most unusual inasmuch as the parts are all written in the treble clef, with the exception of the G bass trombone. The tenor horns, known to us as the upright altos, have three separate parts, the solo part of which calls for great technical skill. Then, there are the baritones, the sister instruments to the euphoniums. The baritone is unknown in American bands; it is similar to the euphonium, but has a smaller bore. It is the link between the horns and euphoniums. Eb basses are used in conjunction with the monster BBb's. Percussion instruments are used for concerts and parades only. Here is the instrumentation of a contest band: 1 Eb Soprano Cornet, 9 Bb Cornets, 3 Eb Tenor Horns, 2 Bb Baritones, 2 Bb Euphoniums, 2 Bb Tenor Trombones, 1 G Bass Trombone, 2 Eb Basses, 2 BBb Basses, a total of twenty-four.

Looking at the pictures of some of these bands it will be noticed the basses are all upright models and t



FAIREY AVIATION WORKS BAND

National Champions 1945, British Open Champions 1941, 1942, 1944, 1945 and 1947, and North Western Area Champions 1947.



ST. HILDA'S BRASS BAND

This band was originally a well known Colliery Prize Band in the North of England, but for the past ten years it has toured extensively as a professional organization. It has its own booking agency in Sheffield, and is conducted by Mr. Leonard Davies.

used are short models. Then again, it will be at some of the bands use a flugel horn in their sections. These bands are placed in different series. No band can jump into the championship. Each must first compete in junior and intermediate contests, and if successful, they are passed into senior category, where they will play against class bands. For instance, the championship is held annually at Belle Vue, Manchester, and International Band Festival held at The Royal Albert Hall, London, are open only to those bands which won first or second prizes in their own

category. Following are the bands which competed at the great International Band Festival held in The Royal Albert Hall, London, November 1, 1947.

#### Black Dyke Mills Band

This is the champion band of the British Empire, having won the National Championship last year at The Royal Albert Hall, when it competed against the best bands in the country. It was founded in 1816 by John Foster, the largest woolen mill owner in Skipton, Yorkshire, and it is in this village that the men are employed. The band has won more than one hundred thousand dollars in prizes, and is unquestionably one of the most popular prize bands in the country. Its conductor, Mr. Arthur Pearce, has held the position for the past thirty-seven years, and he is highly regarded for his musicianship and his happy and genial disposition. Being one of the oldest bands it always has a long engagement list throughout the summer months, playing in different parts of the British Isles.

#### Brighouse and Rastrick Band

This band was founded in 1881, and is another of the fine Yorkshire bands that has won for itself a reputation in the field of contesting. It won the International Festival Championship at The Royal Albert Hall in 1946, besides winning the championship at Belle Vue, Manchester, on five different occasions, and it has won scores of other prizes in various

parts of the country. Mr. Eric Ball, the conductor of this band, is a prolific composer and arranger of brass band music, besides teaching professionally a number of other bands in Great Britain.

#### Foden's Motor Works Band

Foden's, organized in 1900, is a Cheshire band located in the small community of Sandbach. No band, perhaps, has won a greater reputation in the last half century than this one. It is the idol of all contesting bandmen by virtue of its winning the championship at the Crystal Palace eight times, as well as hundreds of other prizes. When Foden's steps on the contest stage, the standard has been set and the chances are you will not hear anything better. Its conductor, Mr. Fred Mortimer, is one of the stalwarts in the contesting game, and what he doesn't know about it is not worth knowing. He has won more National Championships than any other man, so we will let it go at that.

#### Fairey Aviation Works Band

This band from Stockport was founded as recently as 1937, and notwithstanding its short career, it has become a serious threat to the old-timers, inasmuch as it won first prize at Belle Vue, Manchester, in 1938, and the National Championship at The Royal Albert Hall in 1945. The band is under the direction of Mr. Harry Mortimer who, incidentally, is considered the foremost conductor and is worthily following his father's footsteps. The fact that the band carried out sixty-seven engagements last year is surely enough proof of its popularity.

#### Munn and Felton's Works Band

The rise to fame of this band has been almost meteoric. Formed in 1933, it won the National Championship at the Crystal Palace two years later. Located in Kettering, the heart of the British shoe industry, the band might well be considered one of the finest in the country. Mr. Stanley Boddington, who conducts the band, is another of those outstanding teachers in the field of brass bands. (Continued on Page 568)



J. HENRY ILES, ESQ., O.B.E.  
Father of the British  
Brass Band Movement.



FRANK WRIGHT  
Famous British band conductor. Professor of Brass and Military Band Conducting and Scoring at the Guildhall School of Music and Drama.



SIR ADRIAN BOULT  
President of the Brass Band Conductors' Association and Head of the Directors of Orchestras for the B.B.C.



#### THE WORLD'S LARGEST MASSED BAND

This picture shows only a portion of the huge massed band of nearly 5,000 instruments which is here seen playing under the baton of J. Henry Iles, O.B.E. at Belle Vue, Manchester. One hundred and fifty bands took part in this performance, which was immensely impressive, as indeed was the sight of this great mass of silver instruments shining in the sun. In a way it was one of the (if not the most) unique performance events in the world's musical history.

# Revival of the Bach Arias

## by William H. Scheide

In this age of the atomic bomb even well-informed musical people know little of the origin or character of the aria of Bach and Handel, or think of it as requiring special groups of performers designed to produce a special effect.

The aria is an elaborate song solo (sometimes for one or two solo voices) requiring an instrumental accompaniment, developed first in the oratorios of the seventeenth and eighteenth centuries. Originally the aria was sung with vowels without words. The first composition of this type sung with words is believed to be that of Caccini in 1602.

The Bach Aria Group, founded and directed by William H. Scheide, has been very favorably received at performances in New York and in other cities. The group consists of the following artists: Julius Baker, flute; Robert Bloom, oboe; Jean Carlton, soprano; Norman Farrow, bass-baritone; Bernard Greenhouse, violoncello; Robert Harmon, tenor; Sergius Kagen, vocal advisor and keyboard instrumentalist; Ellen Osborn, soprano; Margaret Tobias, alto; Maurice Wilk, violin.

Its director, William H. Scheide, was an instructor in the Music Department of Cornell University (1940-1942). He is a graduate of Princeton University (1936), and received his Master of Arts degree in Music and Musicology from Columbia University (1940).

—EDITOR'S NOTE.

THE work of J. S. Bach stands by and large outside the main stream of musical life because it requires ensembles which no longer exist and instruments which have lost the place they enjoyed two hundred years ago. The kind of music Bach wrote most frequently, so frequently as really to constitute his main achievement, is scored for solo singers and small instrumental ensembles operating as a unit. This type of vocal-instrumental chamber music has vanished from concert life because of the divergent paths taken by singers and players in the last century and a half of music history. Moreover, there is hardly an instrument, or even a singing voice, used by Bach which has not been altered, often crucially, by the passage of time.

This was the dual problem faced by the Bach Aria Group: the type of ensemble desired, and the nature of its constituent parts. It would perhaps appear that the latter should have first consideration. But should Bach's own *obbligati*, whether vocal or instrumental, be reproduced literally? Upon closer inspection this turns out to be an absurd idea. Perhaps his bass singer and his tenor sounded like the corresponding modern soloists. Even this is debatable. His sopranos and altos were probably falsettists. His flutes, oboes, trumpets, strings, and keyboard instruments have every one been changed; they no longer sound as they used to, their tone color and thus their esthetic effect is different. It would undoubtedly take many years of intensive search to assemble a collection of instruments, let alone train adequate *falsettisti*, which would give forth the precise sounds which Bach supposedly envisaged when he prescribed those instruments and voices in his scores. But the appeal of the Bach Aria Group would then lie primarily in its archaic and peculiar sound. If the general public should ever come to regard this music as something really congenial it would not be the fault of such an ensemble. There is, however, no warrant for so extreme a position. Even in the realm of the purest Bach purists there is a dearth of falsetto singing, as there is everywhere else. Not even they expect it. If, therefore, Bach's soprano and alto parts are universally granted to women's voices (for which he did not generally intend them) it is surely no more than arbitrary opinion to prohibit similar alterations in other, usually less important parts.

### A Novel Undertaking

The Bach Aria Group starts with the assumption that there is not a note of Bach that sounds strange to modern ears, that, on the contrary, there is no composer who sounds more natural. His soprano, alto, violin, flute, and oboe scores sound excellently when performed by modern sopranos, altos, violins, flutes,

ensemble. And since singers and players have together intensively so seldom in the past century, this turns out to be a thoroughly novel undertaking filled with complexities and interest. In a proper discussion of it would go far beyond the limits of the present article. Suffice it to say that the importance and difficulty of pursuing such an object have hitherto tended to be obscured for a number of reasons. Those who have carried the responsibility for Bach performances in the past have usually forced to plan for only one concert at a time, the performers assembled for that specific occasion. Latter could hardly be expected to learn new methods under such circumstances. Since the director also has no opportunity to apply them, they hardly ever occur to him for the same reason. Instead, since often a keyboard performer, he is apt to be preoccupied with an entirely different problem, namely, what instrument shall play the harmonies.

### Harpsichord or Organ?

This revives the question of adaptation, already discussed, but at a different level. We have heretofore been concerned only with the timbres of the *obbligato* parts, since they perform the melodies which intended the listener to hear and which he supposedly does hear if he hears anything. But the keyboard supplies merely the chords which support the *obbligato* and is accompaniment in the most servile of sense. However, to judge from the remarks of many 18th-century Baroque music, the question of what instrument shall realize the *continuo* part (that is, play the harmonies) is the most important one of all. The question is not about this or that *obbligato* instrument, or the color of the ensemble as a whole, but simply in as to the background. Surely it is not overbold to say that the background is not as important as the foreground. The Bach Aria Group believes that perfecting of the foreground should be the primary consideration.

The question thus becomes one of emphasis, with the whole *continuo* problem occupying a definitely subordinate position. Admitting this, however, what is to be done about it? A con-

(Continued on Page



Photo by J. Abresch

### MODERN SETTING FOR BACH

(Left to right) Margaret Tobias, Ellen Osborn, and Jean Carlton, members of the Bach Aria Group, a new organization that is devoting itself entirely to little known music of Johann Sebastian Bach.

you are a violin teacher, and especially if you happen to work in the elementary field, you occupy a very important post in the educational fraternity of this great country. Of course, this is true of all music teachers. The violin, however, probably attracts more children than any other instrument, partly through its natural charm, and partly because it predominates in orchestra, both in numbers and in importance. The tremendous increase musical education has made of late years, and the widening influence it exerts upon the character of our every day life make the duty of the elementary violin teacher of considerable significance. Orchestras in the public schools add in a gratifying degree to the general appreciation among the young of this generation. The children's concerts given by many of our leading symphony orchestras help greatly in the dissemination of musical culture among the children. To illustrate this, a little girl only eight years old came to her violin lesson one day bringing a program of the orchestra concert she had attended. She was glowing with enthusiasm, and told how many basses were in the orchestra, how many violins, and so forth. She spoke intelligently of instruments as the oboe, the bassoon, the horn; and when asked how she knew the names of these instruments, proudly exhibited a book that had been given to her by her public school, picturing and describing all the instruments of the orchestra.

### An Important Asset

The first lesson for the teacher to learn, and by far the most important one, is *patience!* The moment a teacher loses patience and begins to speak imperiously, he has greatly lessened his chances of successfully imparting any knowledge. After many years of experience in this field, I have been forced to the conclusion whenever I lose patience with a child, it is, in the analysis, my own fault; for if the pupil does not understand the point under discussion, it is because he has not been prepared to grasp it in the proceeding lesson. The teacher must go inside the child's mind, so as to speak — must get his viewpoint, must scan the position with his mental equipment. When using technical terms, be sure to explain them in simple language. An error that occurs in many books is to refer to the members of a tetrachord as "half-tones" and "full-tones." Obviously, "steps" is the word that should be employed. The word, "tone," describes quality or volume of sound, and has nothing to do with pitch.

It often happens that when a child is told to make note higher or lower, he will move the finger in the wrong direction. Do not be impatient or incredulous about this. Rather admit that the fault is yours, because you have not made that point clear to him before. Teaching the young to play the violin is a complex position. In approaching the subject, it might be well to remember what a great general replied when asked the secret of his many victories: "Divide and conquer." Let us divide our task into three headings from the outset: physical, musical, and intellectual. I have found it expedient to classify them in the following manner. The physical comprises those first lessons which deal with establishing good form; that is, teaching the child to hold his instrument correctly, stand in good posture, draw straight bows, and so on. Next, teach him to play simple tone progressions in approximately correct tune; and since we are dealing here with pitch, it is quite natural to call this the musical part of our task. When he has attained a reasonable degree of accuracy in tone progression, begin to teach him time values; I term this the intellectual part because it is quite identical with mathematics.

### All Students Different

Right here we may as well face the fact that no two students will be exactly alike in natural endowments. Some will attain good posture with little difficulty, but others will have a rather poor sense of pitch; another will be awkward in the beginning stages, but may display an unusually good sense of pitch; still another will be strong in everything except rhythm, and in that he may seem to be a natural born drummer. Thus it becomes obvious that different cases require different modes of instruction. Do not be too stereotyped in your

# Are You a Violin Teacher?

by J. Clarence Cook

work. It is advisable not to confine yourself to any one book, but to have at your command every good method book available. Furthermore, never neglect to investigate any new one that happens to come under your observation. Sometimes it is profitable to go from one book to another, changing several times in the course of a few weeks. No matter how many years a teacher may spend in this profession, each new pupil will present a slightly different problem to him. If the teacher is alert and sympathetic, he is learning something new all the time, for it is axiomatic that one never learns a thing so well as when endeavoring to teach it to another.

Probably the commonest error with teachers, especially inexperienced ones, is that of using music that is too difficult. One is all the more liable to commit this error if the pupil is exceptionally talented.

If a child is to learn to play the violin, co-operation on the part of the parents, especially the mother, is necessary. The teacher will do well to emphasize this fact at the very beginning. The mother should if possible be present during the first lessons, and her aid should be enlisted by the teacher. It is very important to outline a course of procedure that will intrigue and interest the child from the start; and what is still more important, keep the interest going. This often becomes a disheartening task where there is apathy on the part of the parent. No matter how interested the pupil may be at the start, and no matter how talented, he will have his times of depression after the first novelty has worn off. His interest must be renewed and retained by introducing new ideas and phases into his study. Do not confine yourself to one monotonous routine. Be resourceful. If a child's interest lags, try something different. Sometimes it pays to put aside all his music and shift to an entirely different set of ideas. To go through a certain prearranged curriculum of studies and pieces is not important. What is important is to keep the pupil interested, and various pupils may be interested in widely varying ways. For example, a pupil may bring to his lesson a group of pieces from his school orchestra and ask for help on them. It may be a good idea to give him that help; indeed, it may prove politic to spend several entire lessons on the orchestra music. You will probably get a lot of practice out of the child that will be both voluntary and enthusiastic.

### The Most Difficult Phase

Considering again our three divisions of the violin teacher's work—physical, musical, and intellectual—there can be no doubt that the second presents the most difficulties. One will find that it is much easier to establish a sense of rhythm than it is to improve poor intonation. Indeed, many teachers declare that poor intonation cannot be corrected, or even improved. Do not be too sure of this. We are living in an age of progress and evolution. Many things that were for-

merly deemed impossible have yielded to the advancing steps of science and investigation.

At this point we shall consider two terms that are very similar: tone-deafness and color-blindness. Both of these are somewhat misleading. A person who is tone-deaf is not deaf at all. He may have the most perfect hearing apparatus in the world. He simply lacks the mental faculty of distinguishing and identifying musical tones, just as he would not be able to understand the meaning of spoken words in a foreign language. Just so, a person who is color-blind may have perfect vision, but may lack the faculty of correctly naming the impressions we term color. I speak from experience in this matter, because I have had a tendency to color-blindness all my life, but have lately done much to correct this error simply by studying and concentrating on colors that have always been somewhat confusing to me.

Consider this problem of tone-deafness calmly and fairly. Can you think of any other faculty that cannot be improved by careful, intensive training? Not one! If a child is backward in arithmetic, or spelling, or grammar, or any other subject, we generally procure a special tutor to give the pupil extra teaching in that subject until he is brought up to normal. Is it reasonable to suppose that every other subject can be met in this way, but that the training of a sense of pitch is impossible? Such a hypothesis just simply doesn't make sense! I have found that by patient, careful training on major scales and simple chords a child's sense of musical tones can be improved, just as his sense of rhythm can be improved. You may say, "If a child is not musical, why try to make him play the violin?" This is a difficult question. I frequently find a pupil who loves the violin, and is determined to learn to play, but who apparently has little aptitude for the instrument. Let us respect this child's preference, even though to our more mature judgment, it may seem misplaced. He has heard the divine language, and he has an inexplicable yearning to speak it. Why not let him try? Who knows what his earnest desire, coupled with the patience and skill of a good teacher, may accomplish?

### Value in Ensemble Playing

When a child during his first lessons seems inept in distinguishing tone relationships, do not be in a hurry to say to him, "You can never learn to play the violin." Such a statement can have a psychological effect on the young pupil's mind that may be life-long. Certainly, it would constitute a definite shock to him. Remember the little "tablets of wax" to which Byron likens the child's mind. Do not deface them unnecessarily. Give that child special thought and study. He is perhaps the "lost sheep" that must be saved.

I have found that ensemble work is very helpful in such cases. Playing simple melodies with the piano, and better still, playing in school orchestras, will do much to develop a latent sense of pitch. Perhaps new discoveries regarding this problem will be made in the near future.

In closing I will again call attention to the fact that music has become a potent factor in the aesthetic development of modern life. Children nowadays hear music constantly. Music is breathed through the whole social fabric of our existence. The average child is not studying music with a view of making it his profession, but for the pleasure and added appreciation he may get out of the music he hears on every hand. As we scan this wide-spread movement and dream of its infinite future possibilities, we music teachers must realize that ours is one of the most important works in the world. After all, are we not helping to mold the minds of the next generation into nobler forms than have heretofore prevailed, and in doing this, are we not contributing a large part in making for a better world—one perhaps free from the blights of war, poverty, and suffering? Let us be optimists—idealists if you will—for in fostering and developing a love and appreciation for the arts, we are helping to establish in the minds of human beings a desire to order their lives by the Golden Rule.

VIOLIN

Edited by Harold Berkley

"MUSIC STUDY EXALTS LIFE"

## How To Start A Piano Class

Q. I note in the January ETUDE that you favor class work in piano. I give private lessons but have never taught a class although I think it is a splendid idea and I should like to try it. Will you tell me something about materials to use, the number in a class, and other things of that sort?

Will you tell me also what you think of the following program for a child in the first grade of the John Thompson book? Fletcher's Theory papers, John M. Williams' Major Scales, Book I, some written work in scales, and two pieces either in the form of sheet music or taken from the Thompson book. Would this be considered to be a well balanced program?—Mrs. B. A.

A. In reply to your first question, I suggest that before you begin any piano class work you visit such classes in Los Angeles or some other place where they are offered. Also, go to a music store and look over the piano class material, perhaps taking some of it home for more careful study. Study especially the teacher's book of the Oxford Piano Class course as it has many valuable suggestions in it. Look also in the various *Volumes of Proceedings* of the MTNA, which you will find in the Los Angeles Public Library, for material on piano classes. The 1938 volume has an especially good article in it, written by Nellie McCarty. In general an elementary piano class has from six to twelve pupils in it, those not for the moment playing being seated at tables, each child having a dummy keyboard and a music rack with his own music before him. He follows the notes with his eyes and the keys with his fingers. The pupils in such a class usually sing a good deal, and in the earliest stages they often learn the melody by ear, singing it first, then playing it—all the time following the notes with their eyes. The teacher emphasizes key signatures, transposition, ear training, and original melody writing—often referred to as creative work. Plenty of material is available for such classes, but it is the teacher and his methods that count for most, and it is highly important that the teacher keep all the members of the class busy at something important during the entire lesson period. Many piano classes have failed because the teacher confined himself to giving little five-minute lessons to each of the pupils in turn; and of course while one pupil is having his little lesson the others are wriggling, pushing each other around—or just being bored because they have to sit still. This is not a piano class at all, and such an attempt at class work is sure to fail. So find out all sorts of interesting and important things for the others to do while the one is seated at the piano—and the most important of these things is that they listen carefully to the playing, follow the notes with their eyes, place their fingers on the right keys—and attend carefully to all that the teacher says.

Your plan for the child in the first grade book seems all right, but I advise you not to overdo the scale business, especially if the child is young. Children like to play pieces, and although some theoretical and technical work is probably desirable even at the beginning, I feel very strongly that this side of music study has been overdone, and that this is why so many children hate to practice—and even come to hate music itself. Technical and theoretical work must always be associated with the pieces that are being studied, so that

## Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



the pupil himself will come to realize that such things actually help him to play better.

## Tempo, Turns, and Theory

Q. 1. What are the correct metronome markings for the following compositions:

1, *Sonata Pathétique* by Beethoven; 2, *Serenata* by Moszkowski; 3, *Minuet* by Boccherini; 4, *Clair de Lune* by Debussy; 5, *Waltz in A-flat* by Brahms?

2. When a composition is written in two-four time, and the metronome marking is given for quarter notes, does that mean that a quarter note has to be played with each tick of the metronome, or does an eighth note have to be played with each tick? My copy of *Salut d'Amour* by Elgar has a marking of M.M.  $\frac{4}{4}$  = 72. Shouldn't this be played  $\frac{1}{2}$  = 72? I find that the latter marking is much more suitable for this particular piece.

3. In the composition, *Sonata Pathétique*, by Beethoven, are the turns played on the beat?

4. What is meant by "theory of music"? Does it also include harmony?—P. J. C.

A. 1. Unless the composer himself has given a metronome marking, there is really no single "correct" one. I believe, however, that you will find the following to be about the tempi at which most artists play the compositions you have listed: 1, *Grave*  $\frac{4}{4}$  = 66, *Allegro molto e con brio*  $\frac{4}{4}$  = 152-160; *Adagio cantabile*  $\frac{4}{4}$  = 76; *Allegro*  $\frac{4}{4}$  = 112-120; 2,  $\frac{4}{4}$  = 66-76; 3,  $\frac{4}{4}$  = 104; 4,  $\frac{4}{4}$  = 58; 5,  $\frac{4}{4}$  = 112-120.

2. The marking M.M.  $\frac{4}{4}$  = 72 means that a quarter note is to be played with each tick of the metronome. If an eighth note were to be played with each tick, it would be marked  $\frac{1}{2}$  = 72. I think that the metronome marking given in your copy indicates a very good tempo for this particular piece. If it were played at only half that speed, it would be too sentimental.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

3. The only turns in this particular sonata occur in the second movement, and since they all appear after the printed note, they are to be played after the beat, not on it. But the inverted mordents in the first movement and the slides in the last movement are to be played on the beat.

4. Music theory might be defined as the science of music. It is the intellectual study of the construction of music in contrast to the performance of it. As such it includes such things as harmony, counterpoint, form, analysis, instrumentation, solfège, terminology, acoustics, and even aesthetics.

## What Overture Is It?

Q. I play the violin, am a music lover, and have a large collection of classical music records. It may sound silly to you, but I like also to listen to the Lone Ranger radio program, and I have tried for a long time to find out what the overture is that is played on that program. I have listened to the Philharmonic broadcasts from Carnegie Hall, hoping that they would some time play this music, but they never do, so I am asking you for the information.—H. Y.

A. I do not happen to know this program, but I have asked for information from my friend Robert Stephan, Radio Editor of the Cleveland Plain Dealer, and he informs me that the music on the Lone Ranger series is the third movement (The Storm) of the *William Tell Overture*, by Rossini.

## What Is Its Form?

Q. 1. What is the form of Chopin's Prelude Op. 28, No. 20?

2. What are the chords, such as measure one, tonic, subdominant seventh, dominant seventh, tonic?

3. In the first measure, third beat, are the treble E-flat and G used as auxiliary notes?

4. If one can play Chopin's Prelude Op. 28, No. 7, except for the stretch of the chord in the right hand on the first beat of measure twelve, would it be permissible to leave out the A-sharp? Or would it be better to omit one of the other notes of that chord?—A. B.

A. 1. I have asked my friend Professor Robert Melcher to answer your questions, and he writes as follows: This short prelude consists of three four-measure phrases, plus one measure of tonic chord. One should thus consider the form to be A-B-B, with a one-measure coda. Or, since the third phrase is the second, repeated

exactly, one could consider that the first two phrases form a period, with the repeated phrase plus one measure forming a sort of coda to the composition.

2. The analysis of the harmonic structure of this prelude might invite a difference of opinion at certain places, but would analyze the chords as follow measure for measure:

C minor: I IV<sub>7</sub> V<sub>7</sub> I | VI N<sub>8</sub> V<sub>7</sub> of VI

| V<sub>7</sub> V<sub>7</sub> of IV I<sub>3</sub><sup>4</sup> | G: IV | V<sub>7</sub> I V<sub>7</sub> I |  
||: C minor: I VI<sub>6</sub> VII<sup>6</sup> V<sub>6</sub> 3<sup>2</sup>

VI<sub>7</sub> 6+ V V<sub>2</sub> | I<sub>6</sub> IV V<sub>6</sub> — I |  
1<sup>4</sup> 4+ 3 |

VI N<sub>8</sub> V<sub>7</sub> I :|| I ||

3. One could consider the third beat the first measure as III<sub>6</sub>, becoming when the sixteenth notes enter. This would make all the notes chord member. Or if one prefers to consider the entire beat as V<sub>7</sub>, the E-flat is a suspension since it remains over from the E-flat the preceding chord. Since the G is the root of V<sub>7</sub>, it is not a non-harmonic tone. In no case would either note be an auxiliary tone in the sense that theoreticians use that word.

4. This large stretch is usually managed by playing both the lower A-sharp and C-sharp with the thumb of the right hand. Since the A-sharp is doubled, I think it not too serious to omit the lower one, although that does not give as full chord. I believe the chord would sound better balanced if you omitted the low C-sharp rather than the A-sharp. But this requires almost as great a stretch as doing the entire chord, and it may be more than you can manage. Sometimes the entire chord is rolled, from the bottom up, playing the first four notes of the upper chord with the right hand, and the highest C-sharp with the left hand. But I feel that this creates too sentimental an effect, and I should prefer to omit one of the lower notes of the right hand rather than to roll the chord.

## Who Was Sister Monica?

Q. In a volume of early keyboard music I have particularly liked *Sœur Monique* by François Couperin. Can you tell me who the Sister Monica of the piece was and how the work came to be written? —G. M. M.

A. Many of Couperin's short pieces for harpsichord bear fanciful titles picturing states of feeling, nature, impressions, imitations of sounds or motions, and portraits of people. I have been able to find no definite information concerning Sister Monica. She was probably a real person, most likely a nun connected with the courts or churches which Couperin served, but nothing is known about her. She is simply one of the many, ranging from peasants to kings, whose portraits Couperin painted in tone. The repeat dominant, which appears constantly in the left-hand part of the main theme, interpreted by some as representing the ringing of the convent bell.

Neither have I been able to find anything concerning the circumstances surrounding the composing of this particular piece. It is one of Couperin's best known compositions, and is a perfect illustration of the simple rondo form. Perhaps some of our readers who have played this very popular composition may be able to give you some more information concerning

HERE do they come from—the spear bearers, the merry villagers, the gypsies, the pages, the sailors, the legions of Egypt, the jolly monks, solemn monks, and just plain hoi polloi, without whom the grand opera stage would be virtually depopulated and its personnel reduced to a few mere rats? Ah, my friends, most of the spectacular pageantry of grand opera would evanesce were it not for ancient and honorable order of supes, alias supers, (if you wish to be hoity-toity) supernumeraries. Let it be known that, in my gala days with the (circa 1903-6) at the hallowed Academy of Music in Philadelphia, there were two strata, or strata, of supers, which were indistinguishable to the undiscerning eyes of the audience. The lower stratum consisted of professional supers—the mercenaries or mere hirelings—who received the princely emoluments of fifty dollars per noctem. These uninspired Thespians, these amateur yokels, were confined in a kind of Black Hole of Calcutta below deck, whence they were liberated when the time came for them to "strut and fret their hour upon the stage," whereafter they were incarcerated.

The upper stratum formed the "super"-aristocracy, composed of young bloods with music in their souls and a zest for life behind the footlights, who were glad to escape for the nonce from college walls and football fields and who were financially able (by scrimping beer and cigarettes) to pay twenty-five cents a night for the privilege of garbing themselves as knights, merchant princes or what-not, and of treading the boards with the greatest singers of the generation.

What's more, it was a bargain, "I calls it." For one quarter of a dollar we were able to hear the whole opera and to see most of it from the wings when we were not on stage, whereas the cheapest seat in the auditorium cost four times that amount. For you must understand that we of the nobility, unlike the uncouth aristocrats of the lower stratum, were permitted to come at will behind the scenes, to mingle with the cast and chorus, and to learn what makes grand opera tick. The wardrobe master was supposed to hand out costumes impartially—"first come, first served." However, aristocratic supers, once initiated, soon discovered that a black market was operating. The wealthier "titles" would tip the wardrobe master an extra quarter to insure their choice of costumes.

The Met was a frugal institution. If a sufficient complement of paying supers (*la noblesse*) turned up, the supers (*les sans-culottes*) were turned away. This may not have been ideal democracy, but it was good sense—for us as well as for the Met.

# Carrying a Spear in Grand Opera

How the Cohorts Behind the Footlights See the Art

by Wilton W. Blancké

In Hollywood today, as you know, suping has become an art, as well as big business. Some super-colossal mob scenes or battle scenes call for thousands of supers, who are lavishly compensated in comparison with the old Metropolitan days, but as a retired supe of the Golden Age of nearly a half-century ago I contend that we of that era made suping a fine art long before Hollywood was dreamt of. Most of my youthful confrères who were regulars at suping in those days have long since passed on to success in other fields. (I have never heard of one who became a singer.) But none of the merchants, lawyers, doctors, and educators of the present will ever forget those dear old days at the Met.

When, during my college days, word was passed on by the initiate that there was an opening at the stage door of the Academy for bright, enterprising young men, we passed through the portals one fine evening and discovered to our delight that the reality of a supe's experiences was even more glamorous than was portrayed in the prospectus. We neophytes soon discovered that most of the supers of the nobility procured programs and on them collected the autographs of the members of the cast whenever they could conveniently cornered. Even the greats were quite amenable, with one exception. But of that, more anon. Although I was never much of an autograph hound, I joined the pack in this innocuous pastime.

Those were the days of great names and great voices at the Met—names enshrined among the operatic immortals. There were Gadski, Sembrich, Nordica, Eames, Burgstaller, van Rooy, Édouard de Reszke (or de Reszké)—Jean had departed for Europe the season

before my "début"—Bispham, Scotti, and of course Caruso. By the whim of fate I never was "engaged" to appear on the same evening as the peerless Enrico. I have no evidence that it ever warped his career.

Out of the kaleidoscope of my seasons with the Met a few experiences still linger in my memory. My recollections of "Faust" are chiefly bound up in the *Mephistopheles* of Édouard de Reszke—a performance so superb that a very decorous middle-aged lady of my acquaintance who had been in the audience confessed that she had never in her life so nearly "gone to the devil." My big moment came when she asked me whether I had heard the performance. "Madame," said I proudly, "I was a member of the cast. If you had looked closely, you could have observed me gaily cavorting as a merry villager in the kermess scene."

## Actor and Singer

In "Tannhäuser" I remember almost hanging from a ladder in the first entrance so that I could see as well as hear David Bispham, the *Wolfram*, as he rhythmically but mutely twanged his dummy lyre while voicing his invocation to the beneficence of *mein holder Abendstern*. Bispham and Scotti were absolutely front-rank actors and could have been famous on the speaking stage even if they had been unable to sing a note. I shall never forget Bispham's *Beckmesser* in "Die Meistersinger" as he savagely chalked up, *accelerando*, *Walther's* sins against the canons of the Meistersinger.

In addition to Bispham, the cast of "Die Meistersinger" included Gadski as *Eva*, van Rooy as *Hans Sachs*, Reiss as *David*, and Burgstaller as *Walther* (or *Walter*). Herfz conducted. Alois Burgstaller I have since seen categorically cited as "the greatest Wagnerian tenor of all times." Melchior fans may argue about that *ad lib.*

Albert Reiss was a friendly chap and when, during an earlier performance, he discovered that some of us supers were reasonably intelligent youngsters, he actually invited us up to his dressing room for a chat between acts and opened champagne splits for greater camaraderie.

In the last act, I carried a staff bearing the insignia of the Toymakers' Guild of Nuremberg. Some "weisenheimer" behind me knocked my cap off so that it fell on the stage about six feet in front. I reached out with my staff and raked it in with the Toymakers' shield. I recall no applause from the audience. As the brasses majestically intoned the entrance of the Meistersinger, a half dozen or so of the supers broke out into a "Rah, rah, rah! Pennsylvania!" The late Richard's superb *fff* instrumentation fortunately drowned out this raucous and anachronistic display of collegiate ebullience.

I seem to have been one of the last to "appear" in Meyerbeer's "Le Prophète," as it shortly afterward disappeared from the répertoire. In "Le Prophète" some of us supers who had cannily wangled pages' costumes had some real acting to do. We were rehearsed in advance by an assistant stage director, evidently French. He said: "You, tabble! You, chair! Now when I say 'Ump,' who iss a tabble, take a tabble; who iss a chair, take a chair." In the banquet scene, after we had performed our stellar roles with historic *éclat*, the lights in the auditorium suddenly went out. Confusion reigned on the (Continued on page 566)



THE GRAND OLD OPERATIC ARMY

"MUSIC STUDY EXALTS LIFE"

# Imitation—Its Use and Abuse

A Conference with

## *Set Svanholm*

Internationally Distinguished Tenor

A Leading Artist, Metropolitan Opera Company

**SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND**

"I SHOULD like to speak of a rather surprising change in the range of my voice in order to point out a problem of study that may be of use to other singers. My operatic work, at the beginning of my career, included *Silvio* in "Pagliacci," *Figaro* in "The Barber of Seville" and other straight baritone rôles. When the pressure of other work caused a temporary lull in my operatic duties, I was rather startled to find myself singing tenor! At no time had I pushed my voice; never had I consciously tried to become a tenor—quite simply, my voice seemed to have changed. The greatest help in understanding what had happened to me and in learning what to do about it, was given me by my wife. She had also studied singing—we met at the Conservatory—and she brought her expert knowledge of vocalism to bear on my case. Having heard me sing in my student days, my wife always believed that my voice was naturally a tenor, and that my baritone quality was really an artificial thing—a kind of overlaid mask—which had been caused quite unconsciously by imitation of my teacher. With this in mind, we explored my 'new' voice together, tone by tone; and my wife encouraged me to find and develop those tones which were natural for me and to drop those which resulted from artificial imitation.

### Concerning Imitation

"It is with strong personal feeling, therefore, that I speak of the values and the abuses of imitation. Every singing student at some time or other finds himself confronted with the problem of copying some method or mannerism of his teacher, or of some established singer whom he admires. Now, it is quite possible to make excellent use of this kind of imitation—provided one knows how far to carry it and where to stop. The use of imitation, I believe, must be confined to the mechanics of overcoming some specific, individual problem. Your teacher, for example, can safely show you how to draw a breath, how to relax your throat, how to stand properly, and so forth. But beyond such specific mechanical points, imitation becomes harmful. It should never be a goal in itself. Indeed, it never can be, because imitating a complete style of singing leads only to a dead-end street in which there can be no progress. Imitation is a set, fixed thing that does not develop. A painter who copies a great picture can produce nothing beyond a faithful replica of the original canvas; once he has done this, there is nothing more that he can add. Thus, he encloses himself within limits that someone else has set, and he goes no further. The same danger accompanies vocal imitation. By following a model too closely, one shuts off all personal development and in addition opens the way to much vocal harm. In my own case, an over-imitation of my great master's style of singing could have spoiled my voice. It is certainly no mistake to be a baritone—but it was a mistake for me, because my natural voice is tenor! (As a matter of fact, very often heroic tenors begin their careers as baritones; for instance, Jean de Reszké, Eric Schmedes and Lauritz Melchior, to mention only a few.)

"It is for this reason that categorical pronouncements as to what is 'right' and what is 'wrong' are so dangerous in singing. Simply, there is no absolute right

and wrong—there is only right and wrong for the individual voice. The good teacher, therefore, is one who is equipped to recognize and develop the individuality of every voice he builds. As soon as he carries preconceptions and attempts to pour a voice into a fixed mold, he fails in his high duty. Similarly, a good and talented student is one who approaches model-material with an open mind, analyzing which elements he may safely copy, and those which he must leave alone. And the test is always the individual fitness with which the singing method suits another suit his personal needs.

### Self-Criticism Important

"Curiously enough, the obvious, easily recognizable 'trade-marks' of a voice often grow out of its coming rather than its virtues! "It is a tremendous mistake, then, to attempt to imitate another's style of singing. What is good emission for one throat is harmful for another; the most any singer can hope to achieve is to discover and develop *his own* method of singing. He will need advice here, an object to strive for there—but the singing method he builds cut off and lessons must be calculated to his own needs, and no one can build this for him but himself.

"It is evident, therefore, that the singing student must early develop an alert awareness of his own sensations while singing, and of the sounds he makes. Self-criticism, in the last analysis, is the most valuable tool the singer can develop. There are a number of points which should also be kept in mind. And I would like to call attention to the important advance a singer can make, let us say, to 'imitate himself.' By this I mean, to hear his own voice in his own records. He can thereby hear himself, learn what to do and perhaps more, 'what not to do.'

"To my mind, the greatest difficulty confronting the singing student is the tension that can grip the throat. When any muscle in the body is exercised, there is a tendency of other muscles to come to its aid in a sympathetic tensing. When you lift a heavy weight, for example, you find your back and your legs growing taut, though it is your arms that do the lifting. The experienced singer finds tensions of this kind occurring when he uses the muscles of his throat, and it is of prime importance that he makes himself aware of what is happening, and gets rid of the tensions. This tension may show itself in various ways. The wrong muscles may may come into play—the right muscles may do what they should not do—the top of the larynx may rise, the raising of the tongue. Whatever the individual manifestation may be, the young singer must determine and get rid of it. Only a relaxed throat can send out a good tone.

### A Relaxed Throat

"Another point to watch concerns itself with the sensations one experiences while singing. Any sensation that feels strained, forced, hard, or uncomfortable indicates clearly that a wrong system of emission is being used. Never mind how successful such a system may be for someone else—if it makes *your* throat feel easy, it is bad for *you*. Further, remember that the hearers wish to understand the words you sing. Watch out for clear diction. Beyond insisting on a relaxed throat, comfortable singing sensations, clear diction, and alert self-criticism, I have really little to suggest in the way of good singing. Not that there is any lack of vocal problems, but because no longer can advice can possibly hope to solve them. It is the peculiarly individual nature of the singing throat that makes its care so delicate. By way of an amusing example of what I mean, look at the careers of two men who studied at the Stockholm Conservatory at the same time. One is Jussi Björling who had completed his studies and made his débüt at the age of nineteen. The other is myself, who did not even begin formal vocal instruction till I was past twenty. Who is to say that one of us was 'right' and the other 'wrong'? Clearly, each throat, each gift must find its own individual development.

"In finding this development, it is extremely valuable to have some faithful guide, or critic, on whom the young singer can rely for advice on points which he cannot possibly settle for himself. These points chiefly to do with the effect that the singer makes known what we wish to do (*Continued on Page* **540**)



SET SVANHOLM AS SIEGMUND

Set Svanholm was born in Västros, Sweden, of an unusually musical family. His father, a minister, possessed a fine singing voice and was fluent on the organ, piano, violin, and flute. His mother, who had been a school teacher, played and sang. Music making was part of home life and he early began the study of organ and piano. He had a fine, clear soprano voice and sang in the choir and for his own amusement, but did not begin vocal study till he was past twenty. He pursued his academic education, played the organ in his father's church and in neighboring churches, and at nineteen was appointed organist, teacher, organist, and choirmaster in a local school. A few years later, he entered the Royal Academy of Music, in Stockholm, in order to work for advanced diplomas as teacher and organist. At this period, he also began his formal vocal training, under John Forsell, a famous baritone. Upon his graduation, Mr. Svanholm received three impressive professional appointments: he made his débüt (as baritone) in the Stockholm opera, he was retained as vocal teacher by the Royal Conservatory, and he was named cantor and choirmaster of the St. Jakobi church, opposite the opera house. In time, he found himself concentrating on his church and conservatory duties and giving less time to singing, and a few years later found that his voice had become the rich, clear tenor which has won him his greatest fame. A favorite in continental Europe, Set Svanholm is known to Americans for his superb characterizations in "the Wagnerian wing" of the Metropolitan Opera, for his concerts, and for his frequent appearances on the Telephone Hour.

—EDITOR'S NOTE.

# JOYOUS AUTUMN DAYS

Locke has provided two alluring melodies in this very playable piece. The composer, a graduate of Harvard University, has had a wide varied experience in music. Play this composition expressively, with special attention to the phrasing and to notes marked *staccato*.

de 4. **Moderato espressivo** ( $\text{♩} = 46$ )

HAROLD LOCKE

*simile*

*cresc. e dim.*

*mf*

*rall. e dim.*

*a tempo*

*cresc.*

*mf*

*mp*

*Fine*

*animato*

*cresc.*

*f*

*poco rall.*

*f a tempo*

*cresc.*

*f*

*poco rall.*

*D.C.*

# PRELUDE IN F# MINOR

(No. 7)

Mr. Chasins' collection of preludes has been very widely played. Someone has spoken of him as "a Chopin with a Brahms technique." To play this composition at the speed indicated ( $\text{d}=168$ ) requires careful, slow practice preparation. Grade 8.

Vivacissimo ( $\text{d}=152-168$ )

*non legato*

*pp leggiermente*

ABRAM CHASINS, Op. 11, No.

*cresc.*

8

*a tempo*

8

*rall.*

*p*

*pp*

# NOVELETTE

This composition was one of the favorite works of the late Theodore Presser, who taught it to many of his pupils. He felt that it represented vitality and virility rather than vivacity. In order to be effective, it must be played at the high speed indicated. The composition was of fourteen works known as *Bunte Blätter* ("Bright Leaves") and was published first in 1852 when Schumann was beginning to enter the last years of his life. Grade 5.

R. SCHUMANN, Op. 99, No. 9

Vivace ( $d.=72$ )

*cresc.*

*Ped. simile*

*sf*

*sf*

*sf*

*sf*

*p*

*cresc.*

*sf*

*p*

*cresc.*

*f*

*f*

*Fine*

The image shows a page of sheet music for piano, consisting of five staves of musical notation. The music is in common time and uses a key signature of one sharp (F#). The notation includes various dynamics such as *p*, *p<sub>1</sub>*, *sf*, and *espress.*. Fingerings are indicated by numbers above or below the notes, such as 1, 2, 3, 4, 5, and 15. The music features complex chords and arpeggiated patterns, typical of advanced piano literature. The first staff begins with a dynamic *p* and a tempo marking *espress.*. The second staff starts with a dynamic *p<sub>1</sub>*. The third staff begins with a dynamic *sf*. The fourth staff begins with a dynamic *p*. The fifth staff begins with a dynamic *sf*.

## FOAMING SEA

### PRELUDE

In order to simulate the foaming of the sea, this piece must not be played at any speed less than the metronomic marking. Give particular attention to the *crescendo* and *diminuendo* marks to secure the proper effect. Grade 3½.

**Agitato** ( $d=100$ )

N. LOUISE WRIGHT

# PICCADILLY PARADE

Piccadilly in London, particularly in the seventeenth and eighteenth centuries, was a street of fashionable clubs for gentlemen, where the aristocracy and the nobility swaggered along daily. Catch the spirit of a parade of these pomaded London dandies, and you will give the proper interpretation to this pleasing piece. Grade 3  $\frac{1}{2}$ .

STANFORD KIL

Moderato  $\text{d}=80$

*Moderato  $\text{d}=80$*

*mf*

*f Melody*

*(To Coda)*

A page of musical notation for a multi-instrument ensemble, likely a woodwind quintet. The page contains six systems of music, each with five staves. Various dynamics (mp, f, ff, sforzando, etc.) and performance instructions (e.g., 'D.C. al φ') are included. The notation uses a mix of common and irregular time signatures, indicated by numbers above the staff (e.g., 5/4, 4/2, 3/2). Measure numbers are present at the beginning of some staves. The bottom system includes a dynamic marking 'dim.' and a tempo marking 'f'.

Revised and Edited by  
ELLA KETTERER

# IN SCHUBERT'S DAY

Grade 3. Allegretto moderato M. M. ♩ = 126

RICH. KRENTZLIN, Op. 1

The sheet music consists of five staves of musical notation for piano. The top staff uses a treble clef and common time (indicated by a 'C'). The second staff uses a bass clef and common time. The third staff uses a treble clef and common time. The fourth staff uses a bass clef and common time. The fifth staff uses a treble clef and common time. Various dynamics and performance instructions are included, such as *p* (piano), *cresc.* (crescendo), *f* (forte), *sfz* (staccato with dynamic), and fingerings (e.g., 1, 2, 3, 4, 5). Measures are numbered above the staff, and measures are grouped by vertical brackets.

This page contains six staves of musical notation for piano. The music is primarily in common time, with some sections in 3/4 time indicated by a circled '3'. Various dynamics are used, including *mf*, *rit.*, *a tempo*, *f*, *sfz*, *p*, *cresc.*, *ff*, and *sfz*. Fingerings such as '1', '2', '3', '4', and '5' are shown above or below the notes. Performance instructions like 'simile' and 'ossia r.h.' are included. The notation includes eighth and sixteenth note patterns, as well as sustained notes and rests. Measure numbers 1) and 2) are marked at the beginning of certain sections.

1) These four measures may be omitted if desired. 2) May be played as triplets:

# LITTLE LAMB POLKA

WALTER O'DONNEL

Grade 3 $\frac{1}{2}$ .

Playfully ( $\text{d}=108$ )

*il basso sempre staccato*

*Fine*

2nd time an octave higher

*dim.*

*D.S.*

*staccato.*

# LET ME REMEMBER MUSIC

Dney King Russell

Un poco lento

Rubato molto ( $\text{♩} = \text{about } 69$ )

FRANCIS H. MCKAY

Let me re-mem-ber mu-sic When mu-sic is no more Than the

far, far beat of break-ers Up - on a wind-y shore; And though sor-row casts his shad-ow And tears of an-guish flow, Then

let me re-mem-ber mu-sic from long, long a - go, from long, long a - go.

Fine

Più mosso ( $\text{♩} = 92$ )

Though laugh - ter may be mut - ed And mourn - ful eye - lids wet,

Let

me re - mem - ber mu - sic The heart must not l.h. for  
 Appassionato e largamente *a tempo*  
 get l.h. Lest in l.h. the dark for - get - ting Through nights l.h. that give no l.h.  
 rest, l.h. The lone - ly heart should per - ish With - in the strick - en breast. Oh,  
*poco rit.* *D.S. al Fine*

## POLISH DANCE

MAZURKA

WILLIAM SCHERF

Tempo di mazurka  
 VIOLIN  
 PIANO

The image shows a single page of musical notation on two staves. The top staff begins with a treble clef and a bass clef, followed by a section with a treble clef and a bass clef. The music consists of six measures, each starting with a dynamic marking: measure 2 starts with  $\text{mf}$ , measure 3 with  $f$ , measure 4 with  $mp$ , measure 5 with  $mf$ , measure 6 with  $mp$ , and measure 7 with  $mp$ . Measure 8 begins with  $mp$  and contains a dynamic marking  $>$  above a note. Measures 9 and 10 also begin with  $mp$  and contain dynamic markings  $>$  above notes. Measure 11 begins with  $mp$  and contains a dynamic marking  $>$  above a note. The piece concludes with a 'Fine' marking at the end of measure 11. Below the first staff, there is a section of music starting with a bass clef. This section includes measures 6 through 11, each starting with  $mp$  and containing dynamic markings  $>$  above notes. The piece ends with a 'D.C. al Fine' marking at the end of measure 11.

# SONG OF AUTUMN

Prepare  
 Sw. Oboe  
 Ch. Salicional  
 Ped. Gedeckt to Choir

*Hammond Registration*  
 (B) 00 4770 540  
 (A) 30 8756 201  
 (B) 00 7634 100

PERCY WICKER Mac DONALD

**Andante grazioso**

**MANUALS**

**PEDAL**

*Ped. 42*

*cresc.*      *rall. e dim.*

*poco dim.*

*(To Coda)*      **Più mosso**

*morendo pp*

*Gt. Melodia & Flute*

*mf*

*Coup. to Gt.*

A page of musical notation for orchestra and organ, featuring multiple staves with various dynamics, articulations, and performance instructions. The notation includes:
 

- Top Staff:** Three staves in G major. The first staff has dynamic *rall.* The third staff ends with a fermata.
- Middle Staff:** Three staves in G major. The second staff has dynamic *a tempo* and instruction *Add Diap.* The third staff has dynamic *accel.*
- Fourth Staff:** Three staves in G major. The first staff has dynamic *Ped. 63*. The second staff ends with a fermata. The third staff has dynamic *molto rall.*
- Fifth Staff:** Three staves in G major. The second staff has dynamic *Open cresc. Ped.* The third staff has dynamic *ff*.
- Sixth Staff:** Three staves in G major. The first staff has dynamic *reduce rall.* The second staff has dynamic *Diap. & Flute off*. The third staff begins with dynamic *Lento*, instruction *sw. Oboe*, and dynamic *mf freely*.
- Seventh Staff:** Three staves in G major. The first staff ends with a fermata. The second staff begins with dynamic *pp* and instruction *Choir(Strings)*. The third staff begins with dynamic *Lento* and *Ped. 42*.
- Eighth Staff:** Three staves in G major. The first staff begins with dynamic *D.C.al*. The second staff has instruction *F Choir Salicional*. The third staff begins with dynamic *pp delicato*.
- Ninth Staff:** Three staves in G major. The first staff ends with a fermata. The second staff begins with dynamic *ppp*. The third staff ends with a fermata.

# THE STROLLING HARP PLAYER

FOR TWO PIANOS, FOUR HANDS

*Allegretto (♩ = 100)*

*Allegretto (♩ = 100)*

(To Coda)

(To Coda)

*a tempo  
cantabile*

A page of musical notation for a solo instrument, likely piano, featuring ten staves of music. The notation includes various dynamics like 'r.h.', 'l.h.', 'cantabile', 'legg.', 'poco cresc.', and 'poco rit.'. The music is divided into sections labeled 'CODA' and 'D.C. al φ'. The page is numbered 8 at the top left.

# DOLLY'S DREAM

Grade 1.

Moderato ( $\text{d} = 66$ )

MURIEL LEWIS

The sheet music for 'Dolly's Dream' consists of five staves of music for two hands. The top staff uses a treble clef, and the bottom staff uses a bass clef. The music is in common time. The tempo is indicated as Moderato ( $\text{d} = 66$ ). The piece features eighth-note patterns and includes dynamic markings like 'l.h.' (left hand) and 'r.h.' (right hand). Fingerings are numbered 1 through 5 above the notes. The music is divided into measures by vertical bar lines.

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# FLIGHT OF THE HUMMING BIRD

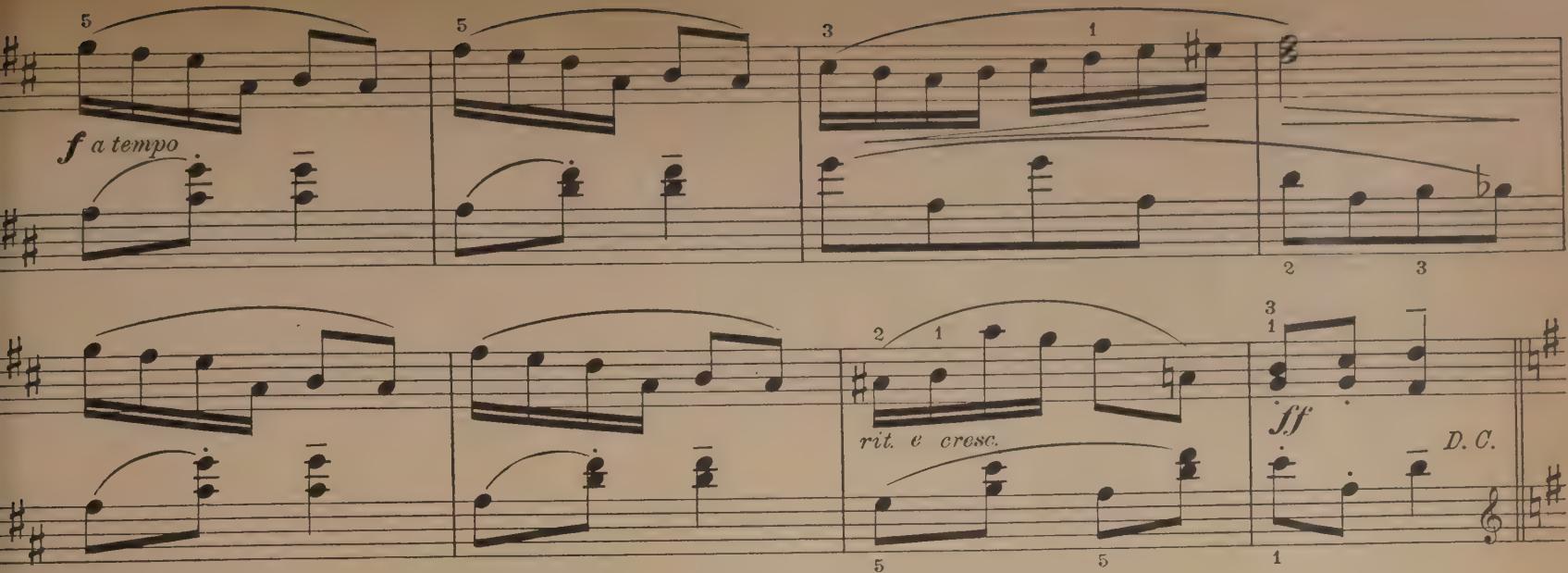
Grade 2. Allegretto ( $\text{d} = 80$ )

LEWIS BROWN

The sheet music for 'Flight of the Humming Bird' consists of four staves of music for two hands. The top two staves use a treble clef, and the bottom two staves use a bass clef. The music is in common time. The tempo is indicated as Allegretto ( $\text{d} = 80$ ). The piece features sixteenth-note patterns and includes dynamic markings like 'mf' (mezzo-forte), 'f' (forte), and 'frst.' (first). Fingerings are numbered 1 through 4 above the notes. The music is divided into measures by vertical bar lines.

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## SEPTEMBER SUNSET

MILO STEVENS

le 2. Valse lente

*p cantabile*

*Fine*

*p*  $\frac{3}{2}$

*mf espressivo*

*rall.*  $\frac{3}{1}$  *D.C.*

# ROBIN HOOD'S MEN

CEDRIC W. LEMO

Grade 2  $\frac{1}{2}$ .

Tempo di Marcia

Grade 2  $\frac{1}{2}$ .

Tempo di Marcia

*f*      *mf*      *pp*      *f*      *mf*      *il basso sempre staccato*

*1*      *2*      *3*      *4*      *5*      *1*      *2*      *3*      *4*      *5*

*1*      *2*      *3*      *4*      *5*      *1*      *2*      *3*      *4*      *5*

*1*      *2*      *3*      *4*      *5*      *1*      *2*      *3*      *4*      *5*

*1*      *2*      *3*      *4*      *5*      *1*      *2*      *3*      *4*      *5*

*1*      *2*      *3*      *4*      *5*      *1*      *2*      *3*      *4*      *5*

*1st time*      *Last*      *Fine*      *D. S. al*      *rit.*

# The Pianist's Page

(Continued from Page 520)

ords, she wasn't tone deaf at all.)

There's just another proof that anyone can conquer faulty pitch-consciousness if he works hard and *wills* it. I know of no such condition as tone deafness—at least we never found a single case in years of tracking down claimants. Any good teacher can help you to increase your pitch-recognition and production. The younger you are the easier it will be of course, but oldsters, too, invariably make gratifying improvement. Even Jerome Hines, superb leading baritone of the Metropolitan Opera Company, reports that he was "kicked out" of a Los Angeles High School Glee Club for not being able to "carry a tune"! Wow! Listen to him now.

## The Teacher's Round Table

(Continued from Page 528)

"First, it is important to know whether the double-jointed condition is local, or general," Dr. Blodgett said. "To find out, the test known as 'genu recurvatum' (on the knee) is used. If the condition is general the outlook is not good. If it involves some fingers only, hot and cold contrast bathing is an effective strengthening treatment. Dip the fingers alternately fifteen seconds in hot water, five seconds in cold water. This will tighten the tissues. Repeat the process about ten times, finishing with the cold water. It can be done twice a day."

"Do not practice too much, as excess might increase weakness. The way you feel should be your guide. Quit at the first sign of fatigue. Avoid using hands on certain tasks such as dish-washing, as it might loosen the joints further and cause more damage."

Now for an exercise: Use any based on the five fingers, playing them on the first knuckle with fingers pulled in toward the palm of the hand as far as they will go. Lina C. Keith, of Toledo, Ohio, calls them "kneeling down exercises" and reports excellent results. Play piano as long as it will be necessary; what matters here is not tone volume, but proper finger position. The tone will improve gradually as the joints acquire more strength.

Final note for husbands: please cooperate and help "the little woman." Send out the laundry, and be ready to wash the dishes too, before wiping them as usual.

## A Letter From An Etude Friend

### Common Sense in the Selection Of Music for the Small Catholic Church

TO THE ETUDE:

There are times when the expert musician is stumped as to what to play for the average church service. I myself, only a beginner in the field, have much to learn. I studied organ,

and took charge of a choir in the later twenties without any previous training. Maybe the expert musician will dispute some points, but experience in this field is the best teacher of all. Also, I worked with mental patients who had had previous training, and found that the effort put forth by them helped them, and also improved their mental condition.

First, I found a patient who could play well, or who had had previous experience in music. Then I organized a small choir, composed of patients and personnel who were willing to help us. At first we were only a small group of four, never more than ten. We made many mistakes (these are remembered very vividly by all concerned) and drew severe criticism. If a piece of music were played or sung badly, we soon found out from the people of the small congregation, who very gladly told us. However, we have now been doing the work for four years, and have many memories and many compliments to our credit.

We checked with the priest, and found where he wanted the music and where he did not want it. These were always remembered, and today there is a set pattern for low Mass. Our hymns were suited to the various parts of the Mass, and several were then made standard. Then we inserted incidental music to complement the service. This included a few meager hymns at first, and small incidentals which were known to everyone. Then we widened our scope, and included symphonic excerpts and various sacred compositions found in THE ETUDE every month.

Today the field from which we choose is wide and varied. The favorite of all is an excerpt from Dvorák's "New World" Symphony, *Going Home*. The favorite hymns are the ever popular *Ave Maria* by Gounod, "Oh, Lord, I am not worthy," for Communion, and "Holy God, we praise Thy Name" as the ending hymn after the prayers at the close of Mass.

There is time during the Low Mass for two hymns, two verses, and two small incidentals, one page long. The incidental following the Communion must be something that, if stopped anywhere, will sound finished.

The two big occasions of the church season are Christmas and Easter, which can be celebrated with very good incidentals and hymns appropriate for the season.

If requested to play in any church other than your own, check with the minister and find out his wishes. A very good rule to follow is to put your moderately loud piece of incidental music in the beginning, and the softer pieces after the Gospel, followed by a spirited incidental at the end of the Mass. The closing hymn may sometimes be foregone or music suitable to the occasion, such as a spirited march on festival days or a lullaby at the Christmas season.

The points above may be disputed, but few people are alike in their tastes. However, these are the rules I use with the small group I have, and they have worked out fairly well. If they help in any way to clear up the fear that many have for church music I am glad, and thankful also for the help of many who through their efforts have shown me the approach to church music.

—B. F. W.

## The Ten Favorite Symphonies

S TATION WQXR of New York City, which has restricted its broadcasts to programs of classical music, elicited a vote from 4,600 of its listeners to determine which are, in order, the ten most desired symphonies. This is the result.

1. Beethoven No. 5
2. Beethoven No. 9
3. Brahms No. 1
4. Tchaikovsky No. 6
5. Beethoven No. 3
6. Franck D Minor
7. Beethoven No. 6
8. Beethoven No. 7
9. Brahms No. 4
10. Tchaikovsky No. 5

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(Continued from Page 531)

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Waltz  
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Lamb  
3859 Kentucky—Hush My Babe, Sweet Betsy from  
Pike, What Can the Matter Be  
3860 Massachusetts—Blow the Man Down, Little Nut  
Tree, Katy Cried  
3861 New Mexico—I Ride an Old Paint, Oil That Car,  
Addison  
3862 New York—I Wish I Was a Bird, Erie Canal,  
Johnny Has Gone for a Soldier  
3863 Oregon—When I Was Young and Foolish, The  
Jamberry's Rock, The Oregon Trail  
3864 South Dakota—O' Bury Me Not on the Lone  
Prairie, Dakota Land, The Weaver (Foggy Foggy  
Dawn)  
3865 Texas—De Blues Ain' Nothin', As I Walked Out  
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ners—yet without making a beginning there is no hope for development. The best way out of the maze of this vicious circle is to accept—gratefully—any and every musically worthy opportunity that offers itself to sing before an audience. A party, a club musicale, a church affair, a school gathering—anything is valuable provided, always, that it is musically worthy. It is before an audience that the performer finds himself; here it is that one's degree of mental stamina and intestinal fortitude comes to light. It is impossible to develop soundly without much practice before audiences. However, don't try to make a start in New York, or in any of the other large cities where competition is keen and where the audiences are used to expert professionalism. Leave the big cities for the end of your apprentice period. The progress of a career is enormously dependent upon the quality of the management one can secure, and the experienced managers are (quite understandably) not interested in promising amateurs.

### The Manager's Appraisal

"The manager is, of course, interested in your voice; but he feels that a singer should be able to sing! He does not shield his eyes with his hand to listen for tone. He wants to know how you handle yourself, how you walk out, how you affect an audience—whether you are natural, spontaneous, friendly,—or lofty, self-conscious, affected. He gauges the impact of your human magnetism, along with

your coloratura trills. Most of all, today, the astute manager is interested in repertoire. Can you 'deliver' sound musical artistry and warm human meaning in classic arias, in *Lieder*, in operatic excerpts, in ballads? Can you take your listeners with you when you sing in the various languages?

"It is extremely important for the young singer to master a large and varied repertoire. Sometimes there is need for a varied program; sometimes it is good to specialize a bit. Ask yourself, therefore, if you can honestly convey the 'arie antiche' of Italian classicism—romantic *Lieder*—the newer French songs—English ballads—anything and everything that, according to type, has a place on a concert program. One of the worst mistakes the young singer can make is to learn a single program and then trust to luck and a little free time to work up a second! The more you can offer at the start, the better are your chances for making that start and going further.

"And the business of going further shapes a life's work. The earnest singer never stops learning, practicing, working. You go forward only as long as you begin each day's work by going back to the very beginning, coaxing today's tones into the voice *today*; perfecting even, unbroken scales; assuring yourself that you have lost nothing of freedom, of flexibility; keeping alert to new songs, new trends. Before you begin your career, you think that it is only the start that counts—then you see that you are *always* starting!"

## Imitation—Its Use and Abuse

(Continued from Page 540)

when we sing, and have our tonal ideals in mind—but, unfortunately, we cannot hear ourselves as others hear us. In judging how we sound to others, then, we need advice. Sometimes we find that the effects we like best do not communicate themselves to our critic as successfully as we had hoped. Then our self-criticism is needed to analyze what we did, to adjust inner intention to outward result, and to plan our tones to best advantage. This is particularly important to the singer who has advanced to the interpretation of roles or *Lieder*. While he sings pure tones alone, he may well be satisfied to produce those tones fitly, freely, and correctly. But interpretation requires something more! An audience demands tonal adequacy, plus such coloring of the tones as will express emotional shades and values. You must put youth or age, joy or sorrow, kindness or revenge into your tone as well as into your acting.

"And we must not forget that the success of such effects is only partly the singer's responsibility. The hearer plays his part, too. Beauty lies in the eye of the beholder, and tonal effectiveness can also lie in the ear of the listener! We

sometimes read reviews in which it is said that this or that master was not 'in the vein.' That can happen. But it can also happen that the hearer is not at his listening best! We have all had the experience of playing beloved records and finding that they move us more greatly at one time than at another. The record does not change—the degree of satisfaction we received from it resides in ourselves. That being so, it is a tribute to our critics that we get the consistently valuable reviews upon which we depend. It must be hard for a critic to be always at his best, always objective, always fresh of ear! It is a somewhat different matter when we consider audience judgments. We assume that the critic knows his business; we can only hope that our audiences will meet us half-way, bringing with them the knowledge and advance preparation that will make clear to them what we do well and what we do badly. While a juror does his best work when he has no advance knowledge of the case he judges, a listener enters his most valuable partnership with the singer when he knows what to look for and how to judge."

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## Revival of the Bach Arias

(Continued from Page 536)

troversy of some intensity rages as to whether the instrument should be harpsichord or organ. "Should have been" is perhaps the more correct tense, since the question is obviously concerned with which instrument Bach used. Since it has been shown above that modern instruments are generally accepted for Bach's *obbligato* parts, it seems especially inconsistent to urge that an archaic sound be imparted to the background. And the problem becomes well-nigh hopeless when the uncertainty as to which instrument Bach habitually used or preferred is considered. For there are hardly any two instruments which make as divergent sound effects as the organ and the harpsichord; in fact they represent the extremes of musical tone production. The harpsichord sound is all attack with comparatively little tone sustained, while the organ has no special attacking sound but produces a completely sustained tone. That Bach used both instruments at different times (even occasionally for the very same music) proves that he was no uncompromising purist in these matters but ready enough to accommodate himself to circumstances as he found them. It becomes difficult, to say the least, to determine what tone color Bach most preferred for his background harmonies when he used two diametrically opposed tone colors with apparent indifference.

This dissimilarity produces an esthetic problem of some importance. For organ and harpsichord music inhabit different spiritual worlds. It would accordingly be pertinent to discover why both of them should overlap in Bach's arias. The answer may perhaps be sought in the historical background of the aria form. Broadly speaking, if the dangers of a generalization may be dared, the organ tradition of accompaniment can be regarded as representing the German contribution to the fully developed Bach aria form, while the harpsichord tradition represents the Italian and French elements which remain in it. Now this music is really neither German, French, nor Italian. Put briefly, it represents the supreme fusion of the Italian melodic and operatic instincts with the German polyphonic and metaphysical leanings. Use of the harpsichord or organ (and a true Baroque organ is the only instrument to be thought of in this connection) tips the scales in favor of the Italian or the German elements, as the case may be. Surely it is legitimate to maintain that the scales should not be so tipped, that they should be left in balance on their own level. That level is retained, and all issues disappear by remaining consistent to the principle of using modern instruments, by using the piano, the modern concert instrument of accompaniment, to play the harmonies. Here is a tone production which, while more percussive than the organ, is also more sustained than the harpsichord and thus is a perfectly acceptable solution of the difficulty.

Brief note may be taken of those who urge the unsuitability of the piano for accompaniment. In view of its long and honorable history in this capacity, it seems strange that the matter should arise at all. It should not be necessary to mention that for over one hundred and fifty years composers with the most sensitive ears have habitually used the piano in chamber ensembles. One need only

name Mozart, Schubert, Mendelssohn, Chopin, Fauré, Debussy, and Ravel to show the actual situation. Nor were posers of the stature of Beethoven, Brahms, and Franck unaware of what they were doing. It therefore is quite reasonable to assume that piano, on the basis of its natural color, may be regarded as a sufficiently suitable instrument for accompanying Bach ensembles.

## The Instrument is All Wrong But It Sounds All Right

(Continued from Page 533)

A Lovely Rose is Blooming .. Br. Postlude  
Sinfonia, We Thank Thee Lord ..

The congregation is most receptive and appreciative. How could the men help being so, for Mr. Keller has put very life blood into it and the result is genuinely rewarding. Still, we say again, "How much better it would be if the organ were a fine one, the church a fine one, and the music budget tremendous."

### The Germanic Museum Organ

I wonder how many of us know the organ in the Germanic Museum in Boston, which is so effective over the Columbia Broadcasting System, is a two-manual organ and that it is completely unenclosed? Almost anyone would consider it impossible, and most of us, perhaps, would not even attempt it. E. Power Biggs, however, Mr. Biggs has done such an outstanding job on the instrument that it has resulted in a renaissance of organ playing and organ building. We know this organ was very carefully and with great thought and the ensemble is clarity personified. The way it sounds in the building and in the radio is almost miraculous. The Museum has excellent acoustics. To all of this for granted, one would think that very little could be played on the organ outside of the contrapuntal works of Bach. This, however, is not the case. Mr. Biggs has taught us that care, one can play practically anything on it. He has played the complete works of Bach at least twice on the instrument, once for an audience in the building and once for the radio audience. The immense amount of other music that he has played is staggering. Works by Liszt, Schumann, Brahms, Karg-Elert have been featured, and he is still strong. His playing of American works, both published and unpublished, has a real contribution to our composition.

Once again, we could say, "How much better it would be if the organ in the Germanic Museum were a large one for every known convenience." I wonder

All of this goes to show that we must be sincere, thoughtful and honest musicians, not merely organists. It is easy to sit around and complain about something that we don't like. Some day someone is going to come along and get us up, if we keep on having this attitude. We all want finer and larger organs, hope to be paid better salaries and have larger budgets for our musical programs, but do we deserve these things? Experience proves that usually we deserve them.

# Points to Remember

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## ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

*Q. Please tell me whether or not the highest voiced Russian tenors in the Don Cossack Chorus of Serge Jaroff sing falsetto, or if they are castrato sopranos. If they are falsettos how do they attain such great dexterity and tonal volume?—B. D.*

*A. There is a special section of this chorus trained particularly in falsetto singing, and the extraordinary results you mention speak for the excellence of this specialized training. In the November 1943 issue of THE ETUDE, Page 706, there was an interview with the conductor, Dr. Jaroff, in which reference was made to this subject.*

*Q. In a recent issue of THE ETUDE you mention two companies in connection with small electric organs. Can you give the names of any other firms handling small type organs?*

*What would be the probable value of a Mason & Hamlin electric organ, two manual organ, about twenty years old, in good condition, with a fairly new motor?—P. E. T.*

*A. We are giving you the names of two or three other firms, with whom it would be well to correspond.*

*We could hardly undertake to place a value on the instrument you mention, but we did recently see an advertisement offering several instruments, including two of the make you mention, condition not mentioned, at \$500.00 for the lot. This may afford some basis for an estimate. It is really a case of being willing to accept almost anything which might be offered by any reputable firm.*

*Q. I wish to obtain a book which gives a full description and explanation, preferably with sketches, of a pipe organ. For example, I would like to know what is a straight organ, what is a unified organ, what are enclosed manuals, what and where are the open sides of the expression shades. Am also interested in the maintenance of an organ.—E. N.*

*A. You will find most of the information you desire in "The Contemporary American Organ" by Barnes. This can be furnished by the publishers of THE ETUDE.*

*Q. I am fourteen years of age and have an opportunity of being organist and choir leader of a small Anglican Church out here in Manitoba. I have sung in a choir for four years, including solo work, play piano in about eighth grade, and can also play the organ. I have played services before, but this is the first time I have been asked to direct a choir. Do you think I am too young to take the job—it is only for the summer months?—D. H.*

*A. Assuming that you are fairly mature for your years, and that you have the confidence and respect of those with whom you would have to work, we see no reason why you should not be successful in this undertaking. Your work as a singer under another director has doubtless given you many pointers in the art of conducting, and for further help we suggest a very excellent book by Wodell entitled, "Choir and Chorus Conducting" (\$2.25). This can be furnished by the publishers of THE ETUDE.*

*Q. What do you consider the correct M.M. tempo for the following: (a) Doxology, (b) Gloria Patri, (c) Hymns marked moderate time; (d) Moderate time with dignity, (e) Moderate time with spirit, (f) With spirit, (g) With exultation, (h) With joy?—B. F.*

*A. It is unwise to lay down any positive metronome markings for hymn and service playing, because this is often a matter controlled by circumstances such as congregational habits, size of congregation, auditorium, and so on. An illustration: The writer once played for a Lutheran Church, and on Reformation Sunday he was veritably inspired by the magnificent singing by a large congregation of the majestic *A Mighty Fortress is Our God*. On such an occasion the singing warranted a very slow majestic tempo, probably about 64. Some time later, the same hymn was called for from the floor at a very poorly attended*

*midweek prayer meeting of another denomination, with piano instead of organ being used. A slow tempo, with such a weak vocal effort would have been disastrous, and the writer managed to come through fairly well at about 96 or 100, though naturally the hymn suffered somewhat. As a general basis you might adopt the following: (a) 80; (b) 108; (c) 96; (d) 72; (e) 112; (f) 112; (g) and (h) practically the same.*

*Q. Please tell me frankly what you think of the following specifications for an organ:*

*GREAT—Open Diapason 8', Melodia 8', Gamba 8', Spitz Flute 8', Dulciana 8', Fern Horn 8', Concert Flute 4', Principal 4', Tremulant, Harp, Chimes.*

*SWELL—Diapason 8', Stopped Flute 8', Viola 8', Aeoline 8', Harmonic Flute 4', Quintadena 8', Piccolo 2', Cornopean 8', Orchestral Oboe 8', Vox Humana 8', Bourdon 16', Tremulant.*

*PEDAL—Open Diapason 16', Flute 8', Bourdon 16', Diapente 32', Lieblitz Gedekkt 16'.*

*In my opinion the organ lacks brilliancy, and I would like to know about three or four stops to add to the ensemble for brilliancy. Do you advocate mixtures in an organ of this size? Would it be possible to make a three manual from this instrument by adding about 6 stops, installing a new console, and so on? The tone is good and the organ about twenty-five years old.*

*I am an organ student, having had over two years, and am working on Bach, Franck, and the very best in organ literature. Which of Widor's symphonies are the easiest, and which of Vierne?*

*Please give me a list of good organ music, fairly difficult, but churchly for Easter and Christmas.—F. W. H.*

*A. Your organ has a very excellent line-up of stops, as far as tone quality goes, but there seems a little preponderance of 8 foot stops, and not sufficient 4 foot. This would account for the lack of brilliancy. It would be well to add a Mixture III Ranks to the Great, and possibly a Fifteenth. To the Swell you might add a 4 foot Violina, and possibly an Oboe 8' or Nazard 2 2/3 feet. We do not believe there would be sufficient advantage in converting to three manuals to justify the expense involved, since the organ is apparently in good condition, and no rebuilding is really needed.*

*All the Widor symphonies are pretty difficult, and there is really not much to choose among them as to grade. We do not have access to all of Vierne's but the second would seem to be slightly easier than the others. Lists of organ solos are being sent you by direct mail.*

*Q. Please explain something to me. The other night at choir practice the bass part of More Love to Thee, O Christ, by Oley Speaks, seemed very low, to such a degree that the minister remarked, "Is it that low?" Is the bass ever moved about on the keyboard? I have never known it to be. I played the tenor part an octave lower; was that correct? Also is it correct to play an octave lower when the tenor sign is used?—L. H. S.*

*A. It is true that in the anthem you have quoted the bass part does lie a little low—G, G-sharp, and A, but these notes are not at all unusual for the bass, which often takes in an F. All the other parts in this passage are correspondingly low, and the effect is one of depth and solidity, quite in keeping with the text. The only way in which a bass part could be moved would be a full octave higher if the original is too low, or a full octave lower if it should be too high, but such changes should be made only with the greatest care and judgment. In this particular number such a change would not be possible, as it would entirely remove the bass foundation of the chords. Since the tenor part was written in the treble clef you were perfectly right in playing it an octave lower. The use of the tenor clef, however, automatically brings the part into that same register, as the F clef sign rests on Middle C, and the third space therefore is Middle C, instead of the octave above where the treble clef is used.*



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# Carrying A Spear In Grand Opera

(Continued from Page 539)

stage. The inevitable nitwit in the audience yelled "Fire!" Fortunately, the lights came on in a minute and the restlessly stirring audience was greeted by a vision of the disappearing skirts of the ladies of the chorus as they dashed through the exits, of a collapsed banquet table with the viands heaped in the middle, and Edouard de Reszke, alone on the stage, holding his sides with laughter as he gazed upon the wreckage. This masterly *coupé de gaité* stilled the incipient panic and the audience joined in the laughter. Two of us pages seized this auspicious opportunity for another coup. We emerged from the exits, swept our plumed caps to our knees, and bowed. This time we did get a hand.

It was in "Ernani" that I had another thrilling experience. I was one of the men-at-arms, carrying buckler and spear. We supes, at signal, were to march upon a platform with the massive (canvas) battlements of the castle in the rear. Now, this platform was about six feet above the stage. To gain access to it we had to climb up an off-stage ladder. I was almost at the top of the ladder when the zany who was mounting the rungs behind me (he was one of those menaces to civilization with a complex for cute tricks such as pulling chairs from under one) prodded me so violently from and in the rear that I lost my balance. I had a split-second decision to make—whether to drop six feet to the stage with my accoutrements or to make a wild leap for the platform.

I leapt. As I landed staggering but safe, my spear impinged upon the battlements and they swung crazily at an angle of forty-five degrees, like the wing of a windmill.

In this crisis my education was enriched in one detail. Literary tradition had given me to understand that the world's championship in cussing was held jointly by sailors, troopers, and truck drivers. I had a convincing aural demonstration that the vaunted vituperative virtuosity of the gentry of those estimable vocations would have to yield the palm to the richly variegated indigo vocabulary of stage hands.

When I appeared in "The Magic Flute," I am sure the cast was a superb one. I seem to recall Sembrich as the *Queen of the Night*, Plançon (or was it Journet?) as *Sarastro*, Campanari as *Papageno*, and (there's no doubt here) Fritz Scheff as *Papagena*. Perhaps the vagueness of my memories is compounded by the fact that no one knows what under the sun the libretto is all about. I doubt that Schikaneder himself knew. He must have written it in a Masonic trance.

## A Grade-A Tantrum

Out of my mental fog comes clearly the picture of one memorably hilarious backstage incident. Fritz Scheff, "the little devil of grand opera," was particularly devilish that night. We supes spotted her, *toute scule*, giving a matchless entr'acte performance of a Grade A tantrum. With appropriate pedal *obbligato* she proclaimed to the circumambient, in rising tones of the scale, (I think the key was C-major): "I-want-my-maid! I-want-my-maid!" It was a theme without variations.

One of my colleagues, with a stroke of genius, recognized Golden Opportunity.

Beckoning to four or five of us, he called, "Say, fellows, she wants her maid!" Adopting a policy of encirclement, we formed a ring about her and provided an antiphonal response.

Fritz: "I want my maid! I want my maid!"

We (In descending scale): "She wants her maid! She wants her maid!"

F.: "I want my maid!" { repeat

We: "She wants her maid!" { ad lib

F.: "I want my maid! I want my maid! I want my maid!"

We: "She wants her maid! She wants her maid!" (*Largo fortissimo*).

SHE WANTS HER MAID!

(Party broken up by anticlimactic appearance of maid.)

Fritzi didn't last very long in grand opera. She found the proper *métier* for the exercise of her impish temperament in light opera. I saw her a few years later in the very successful "Mlle. Modiste."

I reached the apex of my career with the Met in "La Tosca"—after the final curtain had fallen. The performance turned out to be an historic occasion. The beautiful Emma Eames had been long catalogued as a soprano of great purity of tone, and of rigidity of acting. That night the glacial goddess defrosted and knocked audience and critics for a loop by turning in a bang-up piece of emotional acting and by pouring forth a voice of rich, vibrant warmth. And next day the critics poured forth the rave notices.

But to return to my part in this *chef d'œuvre*. My sole appearance on the stage was at the climax of Act I, when a half dozen or so of us supes, clad in some sort of ecclesiastical vestments and holding prayer books in our hands, marched round and round the chancel in the rear,

to make it appear that there was a long procession of priests, while the bell clanged and Scotti, the greatest *Scarpia* of them all, intoned malignantly, "Va Tosca!" As I glanced at the "prayer book" that had been thrust into my hands, I discovered that it was a copy of "The Complete Hoyle."

The performance closed with Tosca's "death-leap" from the battlements of San Angelo. From the wings we saw her drop a perilous four feet onto a mattress where she curled up (as her maid arranged her skirts smoothly) to await the curtain calls, of which there were plenty.

The encore curtains fell for the last time and Emma, with regally poised head and a far-away look in her eyes, started for her dressing room. The autograph brigade was lined up. All attempts to corral her during the evening had been futile. This was the last chance. One by one the supes presented pens and programs and opened their mouths—soundlessly, as the queenly figure swept past them.

I was last in line, nearest to the door of the dressing room. I girded up my some thing-or-other and swore to myself that I would save the day—or the evening "M-m-madame Eames," I stammered desperately, "may we please have your auto graph?" She seemed to come out of a trance. "What? No, no, I'm too tired. Could she then have thought?—"Won't do. It's bad publicity." For she did a sprightly *volte-face* and added: "But yes? Come into my dressing room."

We swarmed in, with me holding the van. As she seated herself at her dressing table, I presented her with my pen and program. "No," said she, "I prefer it on this"; and (miracle of miracles!) she

(Continued on Page 576)

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# VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## Only an Appraisal Will Tell

Mrs. R. L., Washington—There are literally hundreds of thousands of violins bearing labels similar to the label in your violin. Of these only about six hundred are genuine Stradivari; the vast majority of the others are factory-made German or Bohemian fiddles which are worth about fifty dollars. But there are some quite good instruments into which Strad labels have been inserted at one time or another. If you have any reason to believe your violin has quality you should have it appraised by a reputable dealer.

## No Short Cut to Violin Playing

M. D. V., Puerto Rico—There is no short cut to playing the violin even passably well: everyone must be prepared to go step by step. But you say your friend—or is he your pupil?—is intelligent and willing to practice exercises and studies; if this is so, he should progress fairly rapidly. At first, I would suggest the second book of the Laoureux Violin Method, and with it the Studies of Kayser and the second Book of Sevcik, Op. 1. Later he could take the first two books of the Mazas Studies, and with them the Preparatory Double Stops of Sevcik and the third book of his Op. 1. After Mazas should come the Kreutzer Studies. When your friend has completed this course he will have enough technique to play a large number of solos very acceptably.

## An Appraisal Recommended

Mrs. H. E. M., Ohio—You could take or send your violin for appraisal to William Lewis & Son, 207 South Wabash Avenue, Chicago, Illinois. But I must warn you that you are not likely to find it is valuable. Jacobus Stainer died in 1683, so the label in your violin is obviously a counterfeit, indicating that the instrument is also an imitation. And probably not a good imitation. If it were the work of a conscientious copyist, he would not have inserted an obviously false label.

## Of Doubtful Value

T. H. H., Oregon—The device you mention, which is supposed to improve the tone of any violin or 'cello, is not well thought of among professional musicians. It makes the tone sound larger under the ear, but not at a distance; and the tone quality tends to be unnatural. (2) So far as I know, Maggini never branded his violins. He did use a double row of purfling, but so also did his many imitators. There are many violins to be seen which, in spite of the two rows of purfling, are of very little value.

## An Appraisal Would Be Best

W. M., Missouri—I suggest that you send your violin for appraisal to Wm. Lewis & Son, 207 South Wabash Avenue, Chicago, Illinois. It might be as well to write them first and find out what the fee will be; then you can send the fee with the instrument.

## Beginning Violin Study Material

Mrs. R. S., Wisconsin—I think the "Violin Method" by Nicholas Laoureux would give you what you are looking for. For very young pupils you could use the Maia Bang Course or the "Very First Violin Book" by Rob Roy Peery.

## A Bowing Suggestion

S. I. C., North Carolina—Two bows, to the measure should be taken in the passage you quote from the Handel-Halvorsen *Passacaglia*. However, the bow should be lifted very slightly after each pair of sixteenths. In other words, the sixteenths should sound as if the second, fourth, and sixth in each group were a thirty-second note followed by a thirty-second rest.

## Minozzi Not Known in America

M. L., Utah—A genuine Pressenda violin in first-class condition could be worth as much as \$3500; though the usual price range is between \$1500 and \$2500. I must warn you, though, that many instruments bearing the Pressenda label are not genuine. (2) The work of Matteo Minozzi is not at all well known in this country; in fact, I could not speak with anyone who had seen a violin definitely

known to be of his make. It is therefore impossible to give even a very general valuation.

## Not a Genuine Guarnerius

Mrs. H. T., Missouri—No violins, as we know them, were made in Italy as early as the 15th century. The founder of the Guarnerius family was Andreas, and he was born about 1626. I have never seen or heard of a violin by any member of this family that bears the markings you describe; so I doubt very much that the violin is genuine. However, you could communicate with William Lewis & Son, 207 South Wabash Avenue, Chicago, Illinois, with a view to having the instrument appraised. (2) There was a very large family of violin makers in Klingenthal, Germany, by the name of Hopf. Most of the violins produced under the name of Hopf were cheap commercial instruments, but occasionally one sees a Hopf that is worth as much as one hundred and fifty dollars.

## Dance Music School for Violinists?

M. M. C., New York—I am sorry, but I know of no school in New York that specializes in teaching the playing of dance music to violinists. There may be such an institution, but I have never heard of it.

## Material for Violin Study

Mrs. O. K. G., California—Your letter to Mr. Dumessil has been turned over to me, as it refers to string playing and teaching. Books that should help you are: "Practical Violin Study," by Frederick Hahn; "Violin Teaching and Violin Study," by Eugene Gruenberg; and "Modern Violin Playing," by Grimson and Forsyth. As none of these deal in any great detail with bowing technique, I would suggest that you also get a copy of my book, "The Modern Technique of Violin Bowing." All of these books may be obtained from the publishers of THE ETUDE.

## Length of Violin Necks

Dr. N. D., Indiana—It is impossible to set an exact date when violin makers began to put longer necks on their instruments. The German makers used such necks during most of the eighteenth century, which is why one sees so many old German violins with their original necks. The Italian makers, on the other hand, did not begin to use the longer necks in any great numbers until about 1800.

## Valuation of Solmann Violins

Mrs. S. W. K., Florida—Friedrich Solmann was a violin maker in Augsburg, Germany, at the end of the eighteenth and beginning of the nineteenth centuries. His work is not well enough known in this country to enable me to give a definite valuation, but my impression is that one of his violins would be worth from one hundred to one hundred and fifty dollars at most. However, this is only a rough guess.

## A 'Cello With One (?) F-Hole

T. C. Z., California—I have never heard of a 'cello—or any other stringed instrument, for that matter—having only one F-hole. I rather think there must have been something wrong with the photography of the picture you saw of Casals playing such a 'cello. Why do you not write for verification to the publishers of the book in which you saw the picture?

## A Book on Violin Making

R. Y. T., China—I was glad to get your very interesting letter, but I am afraid I cannot help you. The technical details of violin making are quite out of my line. You seem to have read all the authorities I could recommend, so the only thing I can suggest is that you write to the Rudolph Wurlitzer Company, 120 West 42nd Street, New York City, asking where you can obtain the information you need. There is one little book that may give you some of the data you are seeking; it is "How to make Musical Instruments," by L. F. Geiger. It is published by the Popular Home Craft Magazine, 919 North Michigan Avenue, Chicago, Illinois. I have never seen the book, but it has been recommended very highly to me by amateur violin makers.



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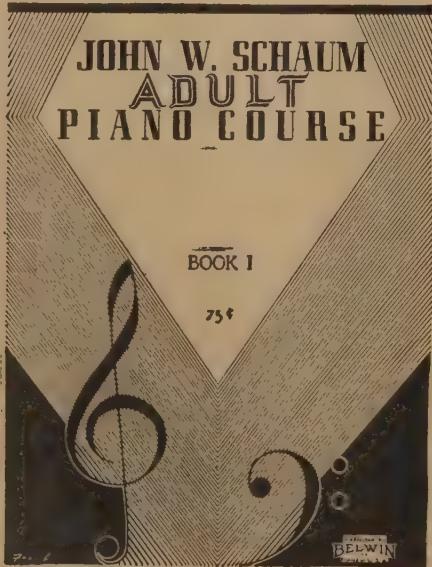
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# The Great British Brass Band Movement

(Continued from Page 535)

## Cresswell Colliery Band

Here we have another splendid aggregation of musicians who work in the coal mines for a living. The band was formed in 1896 and has won many prizes competing against the best in its field. It is generally on hand at all the leading contests and can always be relied upon to give a very good performance. Its conductor, Mr. Harold Moss, is one of the old-timers who has been engaged in the field of contesting for many years, an accomplished musician in the truest sense of the word.

## Harton Colliery Band

This is a North of England miners' band that has held its place with the leading prize bands since its inception in 1901. It has won premier prizes at Belle Vue and the Crystal Palace in past years and is still considered a serious competitor. Mr. J. Atherton is well known as a brass band teacher who is the able conductor of this fine colliery band.

## Cory Workmens Silver Band

This band of Welsh miners may not present a Guards band appearance, but when they play you hear something that really thrills you. Organized in 1884, in the Rhondda Coal Valley, these miners have worked their way to the top of the ladder by winning hundreds of prizes. They are considered the champions of Wales. Welshmen are noted for singing, so it is only natural to expect them to produce good brass bands, and Cory's is one of them. Mr. Walter Hargreaves, the conductor, is highly respected by the band members for his all-around musicianship.

## Melingriffith Works Band

This is one of the old-time Welsh bands, founded in 1870. It has won many prizes in Wales and the West of England. It created quite a furore by winning the Championship of the West of England in 1945. Mr. T. J. Powell, the conductor, is another old-timer in the field of contesting, and is well versed in the technique of band conducting.

## Park and Dare Workmen's Band

Here comes another Welsh band that was formed in 1894 and which has held the limelight for over half a century by winning numerous prizes. The fact that it was able to compete last year at the great National Band Festival is enough proof of its fine performances. Haydn Bebb, who conducts it, is very well known in brass band circles.

## Parkhead Forge Silver Band

Parkhead is one of the finest Scottish bands. Located in Glasgow, Scotland, it won the Scottish Championships in 1933 and 1942. It also has won the John Auld Trophy five times. Its conductor, Mr. G. Hawkins, is another old-timer who has no superiors in the field of contesting. He is often called upon to adjudicate at contests and as a musician is held in the highest esteem.

## West Calder Public Band

This band, at West Calder, in the Midlothians, was organized by a few miners in 1866. It is immensely popular in the surrounding districts, where it has won

many prizes. It was so good last year that it was chosen to compete with the best bands at The Royal Albert Hall, London. Mr. C. Telfer directs the band.

## North Seaton Workmen's Band

This is a North of England band that has an enviable record dating back to 1906. It is a miners' band and as such has won numerous prizes, including The Miners Championship eight times. Mr. W. S. Bond is the efficient bandmaster who is responsible for its many successes.

## Yorkshire Copper Works Band

Another Yorkshire prize winner was organized in Leeds in 1936 and steps up into the front line with the best bands. The first year it was organized it took fourth prize at The Alexandra Palace, London, 1936; and in 1939 won the Yorkshire Championship. Since then it has found its way into the prize list wherever it has competed. Mr. J. Elliott is the man who pilots this band to victory.

## Luton Band

Some people call it the "Hat" Band, as Luton is the center of the British hat industry. It would seem that this title is most applicable for it certainly pulled off the hat trick when it won the National Championship at the Crystal Palace in 1923, while competing against the finest prize bands of the country. Since then it has won many prizes at all the leading contests. It was founded in 1893, and was originally a Mission band. It is well known also through its medium of broadcasting over the British networks. It is under the able conductorship of Mr. A. Coupe.

## Camborne Town Band

This band might rightly be termed the "Champions of the West of England," for it has been the representative of the west country for many years. It has competed at Belle Vue and The Royal Albert Hall and has been considered worthy to take its place with the leading prize bands. Its conductor, Mr. A. W. Parker, is very well known in brass band circles.

## Enfield Central Band

This London band has won fame in the great metropolis and the Southern counties of England by its fine contesting record and its excellent concert performances. It does not claim a National Championship, but nevertheless it is always well up in the prize list, and as a matter of fact, is a band to be reckoned with at any time. Mr. E. C. Carter is another of the old brigade who is well experienced in contesting. He is the conductor of this very fine London combination.

## Strict Rules Prevail

These, with the exception of Cory's, the Welsh Champions, are the bands which competed last year at The Royal Albert Hall. It might be mentioned that some of the leading bands were unable to take part in the National Band Festival, owing to the fact that they did not previously compete in their Area Contest. This may have been due to their playing an engagement at the time of this preliminary contest. Entering the preliminary contest is compulsory, and a band must be a first or second prize winner.

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in order to compete in the National Championship Festival. This brings us to the point of what constitutes a professional, for it must be remembered that all the leading prize bands of the country fill many important paid engagements during the summer months. The ruling on this point states that a man's earnings as a musician must not total more than two-thirds of his income. These bands are all members of the musicians' union in order to play fair with the profession as a whole which, of course, is only right. Some of the conductors of these bands are strictly professionals who train a number of bands and also, under the rules, conduct them at a contest. But a player is allowed to play in only one band and he must be a bona fide member of the band for three months previous to the contest. In the case of a player being ill, the band, with the written consent of the contest committee, is allowed to import a man.

Mention must be made of some of the leading adjudicators who judge these great bands at Belle Vue and The Royal Albert Hall, men whose musicianship and long experience in this particular sphere of band music are fully qualified and whose decisions can be accepted without question. A large number of them hold degrees and diplomas from recognized colleges of music; the same applies to many of the bandmasters also. It might further be mentioned that there exists a British Bandsmen School of Music that offers diplomas to bandmasters who can qualify, and it might be added that the course is pretty exacting. Adjudicators referred to are Dr. Denis Wright; Henry Geehl, the noted composer; Frank Wright of Australia now resident in London, and who, by the way, is Musical Advisor to the London County Council; Eric Ball, the famous composer and arranger; Alfred Ashpole, a teacher of great renown; E. S. Carter; A. W. Parker; Roland Davis; and H. Heyes; not forgetting the "daddy" of them all, J. A. Greenwood.

**The Father of the  
British Brass Band Movement**

This outstanding personality, John Henry Iles, O. B. E., who has associated himself with British Amateur Bands for more than half a century is without question the only man who has devoted a lifetime service to the development of music through the medium of brass bands with never a thought of remuneration for himself. He is a musician who delights to write and compose those simple numbers that appeal to the heart, and is never more pleased than when he is conducting the massed bands in one of his own compositions. On one occasion he conducted one hundred and forty brass bands consisting of over five thousand players, the largest massed band performance ever to take place in any part of the British Empire. The National Band Festival which he established in 1900 has had a great influence not only in developing brass bands, but in increasing their prestige and cultural progress in the eyes and minds of the British public. It was Mr. Iles who, in 1906, toured two of the most famous prize bands through the United States, Canada, Australia, and New Zealand; namely, Besses O' Th' Barn, and Black Dyke. Americans expected "Besses" to be a ladies' organization, and in the case of Black Dyke, a colored band; but to their amazement these purely brass combinations consisting of working men who were not professionals, made a profound impression with

their artistic performance.

A year previous to this, Mr. Iles took "Besses" on a tour through France. It was a goodwill tour with no thought of remuneration for the band, being paid for by Mr. Iles and a committee of Manchester business men. This tour definitely enhanced that *entente cordiale* relationship that has always existed between the two countries. President Loubet of France conferred the decoration of *Officer D'Academie* on Mr. Iles as a mark of French appreciation. John Philip Sousa, who later became intimately acquainted with Mr. Iles, was also the recipient of the same decoration. When referring to the honor, after being informed that it had been bestowed upon only ten people, men of prominence, Mr. Sousa expressed himself as being particularly proud to be one of them. Mr. Iles, referring to Sousa, says he never met a more charming and genial personality, adding that it was hard to conceive that such a great musician could be so humble and unassuming.

One of the most important achievements by Mr. Iles was the introduction of original works by British composers, as test pieces for the National Festival Contests. This was done with a view to testing the all-around musicianship of a band as a whole, apart from soloists. Such men as the late Sir Edward Elgar, Sir Granville Bantock, Edward Holst, Arthur Bliss, Dr. Denis Wright, Henry Geehl, Dr. Keighley, Dr. Herbert Howells, Dr. Maldwyn Price, Hubert Bath, and Eric Ball have all written test pieces for the brass band, and these are men who might rightly be considered as the cream of British composers. One of these outstanding test pieces was the "Severn Suite" by Elgar in 1930. The champion band on this occasion was Foden's Motor Works Band. Dr. Malcolm Sargent has made a grand arrangement of Mozart's *Fantasia in F*, all of which goes to show the excellence of the music performed by these bands.

Mr. Iles is a Master of The Worshipful Company of Musicians, possibly the oldest society of its kind in the world. His Majesty, King George, decorated him at Buckingham Palace with The Order of the British Empire for his long and outstanding service to music among the working classes. He is a gentleman of independent means and gives lavishly to the cause that is so near and dear to him. As Editor-in-Chief of the "British Bandsman," a weekly newspaper devoted exclusively to the interests of brass bands, he has probably created the largest selling periodical of its kind in the world. At the conclusion of World War II, Mr. Iles made arrangements with the management of the "London Daily Herald," the largest daily newspaper in Great Britain, to take over the running of future National Band Festivals, which now take place annually at The Royal Albert Hall, London. Notwithstanding his advanced age (seventy-seven), he is still quite active and at present is writing his memoirs for future publication. He is held in the highest esteem by all the members of the Royal Family and by brass bands in all parts of the British Empire. And so we come to the conclusion of a most remarkable movement, a story perhaps without precedent in the field of musical endeavor. Also we have introduced to our readers a remarkable personality in the person of J. Henry Iles who has devoted the whole of his life to the advancement of brass band music as a medium of entertainment for the working classes in Great Britain.



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KURT  
WEILL

Kurt Weill's new one-act folk opera, "Down in the Valley," had its première on July 15 at the University of Indiana in Bloomington, where it was given in a double bill which included also Hindemith's "There and Back." Ernst

Hoffman was the conductor, and the leading rôle was sung by Marion Bell. The rest of the singers were University students. The work was also presented in July by the Washington Art Center in Washington, D. C. and early in August it was given by students of the summer school of the University of Michigan at Ann Arbor.

The Free Library of Philadelphia will sponsor a series of recitals during the season 1948-49 by the internationally famous Curtis String Quartet. Arranged by Arthur Cohn, head of the music department of the Library, the concerts will be given in the lecture hall on November 10, December 8, January 12, February 9, March 9, and April 6. The members of the Quartet, who have been playing together since 1927, are Jascha Brodsky, first violinist, Louis Berman, second violinist, Max Aronoff, violist, and Orlando Cole, cellist.

The City of Los Angeles is to have a new opera house. Present plans call for a building to cost ten million dollars. It is hoped to have it finished by 1951.

Ralph Kirkpatrick, American performer on the harpsichord, had a most successful concert appearance in July in the Soviet Zone of Germany. The Russian music critics were lavish in their praise of the artistry of Mr. Kirkpatrick, who made the trip with the approval of General Lucius Clay, American Military Governor.

The Festival of Contemporary British Music at Cheltenham, during July, is considered by English music critics to be the most important and successful of the series which began three years ago. In addition to the opera performances, which were a new feature this season, there were premières of two major works by British composers: The First Symphony by Arthur Benjamin, and A Violin Concerto by Alan Rawsthorne. The program also included Vaughan-Williams' latest work, his Symphony in E Minor.

The National Theatre Movement, Melbourne, is the sponsor of the first All Australian Grand Opera Company which recently opened a six weeks' season. Included in the repertoire were "Aida," "Faust," "Rigoletto," and "The Marriage of Figaro." Much of the credit for the success of the project was due to the director, Gertrude Johnson, and the conductor, Joseph Post.



ANTAL  
DORATI

The World's Fair of Music, planned as an annual event, had its first showing the week of July 19, in New York City's Grand Central Palace. There were commercial exhibits showing all phases of the music business, together with demonstrations of various kinds exploiting the newest developments in music making. Antal Dorati, regular conductor of the Dallas Symphony Orchestra and artistic and musical director of the fair, arranged a music program which included concerts twice daily by prominent artists. The opening

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# The World of Music

"Music News From Everywhere"

ay's program featured Robert Merrill, popular baritone of the Metropolitan Opera Association.

**Dr. Howard Hanson** has finished the piano concerto which he was commissioned to write in 1945 by the Koussevitzky Music Foundation. It will be given its first performance next December with the Boston Symphony Orchestra under Dr. Serge Koussevitzky, and with Rudolf Tirkusny as soloist.

**ELEANOR STEBER**, Nicola Moscova, and Emil Cooper took part this summer in Montreal, Canada, in an outdoor performance of "Faust." The opera was presented by the Montreal Festivals on the terrace on the summit of Mount Royal. Joseph Victor Laderoute, Canadian tenor, sang the title rôle.

**Guillermo Espinosa**, founder of the National Symphony Orchestra of Bogota, Colombia, and one of the most noted musicians of South America, will be guest conductor at one of the Wednesday night concerts of the Baltimore Symphony Orchestra during the coming season.

**Arthur Bennett Lipkin**, violinist of The Philadelphia Orchestra, and conductor of the Germantown Symphony Orchestra and the Main Line Orchestra, was elected president of the American Symphony Orchestra League at its recent biennial national convention.

## The Choir Invisible

**Donald N. Tweedy**, composer and teacher, died suddenly on July 21, at Danbury, Connecticut. He was fifty-eight years old. Mr. Tweedy had served as a teacher at Bassar and at the Eastman School of Music and also at Hamilton College and at Texas Christian University.

**Henry Morris Staton**, composer, choral director, teacher, died August 23, at North Wales, Pennsylvania. His age was seventy-eight. Mr. Staton was organist and choir master of St. Peter's Protestant Episcopal Church, of Germantown, for forty-one years and supervisor of music of the Bradley Beach, New Jersey, grade school for thirteen years. He was a composer of church music, and had directed various choral groups.

**Dr. T. Edgar Shields**, professor emeritus of music at Lehigh University and organist emeritus of the Bethlehem Bach Choir, died on July 4, at Bethlehem, Pennsylvania. He had retired from active service at Lehigh University in 1947 following a career of forty-two years. From 1901 to 1944 he was organist of the Bach Choir at Bethlehem. He was also professor of music at Moravian College and Seminary for Women. He was the organizer and past dean of the Lehigh Chapter of the American Guild of Organists.

**Sir John McEwen**, composer and teacher, died in July in London, at the age of eighty. Sir John was composition profes-

sor, and from 1924 to 1936, Principal of the Royal Academy of Music.

**John F. Wicks**, one of the founders of the Wicks Organ Company, organist and choral director, died May 25 at Highland, Illinois. He was organist-director of the choir in St. Paul's Catholic Church at Highland for over thirty years. With two brothers he founded in 1906 the organization later known as the Wicks Organ Corporation.

**Franceso Pelosi**, widely known president and impresario of the Philadelphia-La Scala Opera Company, died suddenly on August 2, in an automobile while being driven from Atlantic City to his home in Philadelphia. Mr. Pelosi, long interested in opera production, had been connected with various companies in Philadelphia, and in 1938 he founded the Philadelphia-La Scala Opera Company which has had a successful career.

## Competitions

THE CHICAGO Singing Teachers' Guild announces the twelfth annual Prize Song Competition for the W. W. Kimball prize of one hundred dollars. The text of the song may be selected by the composer. Manuscripts must be mailed between October 1 and October 15, and all details may be secured from Mr. John Toms, School of Music, Northwestern University, Evanston, Illinois.

MONMOUTH COLLEGE, Monmouth, Illinois, announces an award of one hundred dollars for the best setting of a prescribed metrical version of Psalm 90 for congregational singing. The competition is open to all composers and the deadline for submitting manuscripts is February 28, 1949. All details may be secured from Mr. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

THE PEABODY CONSERVATORY of Music, as part of its eightieth anniversary celebration, is conducting a composition contest, offering a one thousand dollar prize to the composer of the best symphony. The contest is open to composers of any country between the ages of twenty-one and thirty-five. Details may be secured by writing to the Peabody Conservatory of Music, 1 East Mt. Vernon Place, Baltimore 2, Maryland.

THE NATIONAL FEDERATION of Music Clubs announces the seventeenth Biennial Young Artists Auditions, the finals of which will take place at the Twenty-fifth Biennial Convention in Dallas, Texas, March 27 to April 3, 1949. One thousand dollar prizes are offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during the early spring of 1949. Entrance blanks and all details may be secured by writing to Miss Doris Adams Hunn, National Chairman, 701-18th Street, Des Moines, Iowa.

A PRIZE of \$1,000.00 is offered by Robert Merrill for the best new one-act opera in English in which the baritone wins the girl. The only rules governing the contest are that the heroine must be won by the baritone, who must not be a villain. Entries should be mailed to Mr. Merrill at 48 West 48th Street, New York City.

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# Junior Etude

*Edited by*

**ELIZABETH A. GEST**

**September**

Yes, it is September again. How much practicing did you do during the summer? How many new pieces did you learn by yourself? How much extra sight reading did you do? How many of your "old" pieces did you review? How much extra technic did you practice? How many exercises in keyboard harmony did you do?

## Successful Women And Music

by E. A. G.

In the May, 1947 issue, the JUNIOR ETUDE presented the names of some successful, well-known business men who studied music in their youth and who did not "give up" during the years of their busy careers.

Several requests have since been received asking the JUNIOR ETUDE to present a similar list of successful women who did not "give up" their music although engaged in non-musical careers. Many more names could be included in the following list.

Mrs. Thomas E. Dewey, wife of the Governor of New York and Republican presidential nominee, is a singer; Ethel Barrymore, outstanding actress, is a pianist; Queen Elizabeth of England (the present Queen) is a pianist; Princess Elizabeth of England (daughter of the present Queen), is a pianist; Queen Elizabeth of Belgium is a violinist, and a pupil of Ysaye; the historical Queen Elizabeth of England in the sixteenth century, played upon the virginals (ancestor of our modern piano); Miss Florence E. Allen, Justice of the Supreme Court of Ohio, a teacher of piano; Mrs. Ruth Bryan Owen Rhode, former United States Minister to Denmark, is a pianist, and taught piano; Alla Nazimova, actress, was a violinist and played in orchestras conducted by Tchaikovsky and Rimsky-Korsakoff; Neysa McMein, author and illustrator, is a composer; Shirley Temple, young actress, plays the piano; Elsa Maxwell, social entertainer, composes songs; Elissa Landi, actress, plays the piano; Mrs. Lewis W. Douglas, wife of the United States Ambassador to England, is a pianist; Fannie Hurst, author, is a pianist; Margaret Truman, daughter of the President, is a singer; Margaret Wilson, daughter of former President Woodrow Wilson was also a singer.

How many times did you say "It's too hot to practice today?"

Of course it is hot in the summer, particularly in some sections of the country, but the pupils who practiced well during the summer will surely make better progress this season than those who said it was too hot to practice. What did you do?

These names prove that time for practicing and performing music can always be found, even by busy career women, when the value and importance of music is realized and appreciated.

## The Mozarts Visit a Palace

(Playlet Founded on Episodes In Mozart's Life.)

by Lillie M. Jordan

**CHARACTERS:** King Francis I; Queen Maria Theresa; the little Princess Marie Antoinette; court attendants; Herr Mozart; Frau Mozart; Wolfgang; and Nannerl Mozart.

**SCENE:** A room in the Palace, with piano. **ATTENDANT:** Your Majesties, the Mozart children and their parents have arrived.

**QUEEN:** Bring them in. (To King) : I am very curious to see these little children. I wonder if Wolfgang can possibly be as wonderful as he is reported to be? I've heard a lot about him!

**KING:** So have I, and I hear he even plays the organ. Imagine! At six years of age! It seems past belief for a boy of six to do the marvelous things this little man is said to do. Why! He is no older than our little Marie Antoinette!

**QUEEN:** Well, we shall soon find out, for I hear them coming now. (Whispers, as they enter) : That pretty little boy is the one!

**KING AND QUEEN:** (as the Mozarts advance and bow) Welcome, welcome!

**QUEEN:** Pray, be seated, Herr Mozart, you and your good wife. You have come a long journey.

(Nannerl drops a deep curtsey but Wolfgang, delighted at the Queen's friendly greeting and recalling the beautiful presents she had sent to his family, runs and throws his arms around her.)

**QUEEN:** (smiling) Thank you, my dear, and now we are all ready to listen to your music. What will you play for us?

**WOLFGANG:** I will play a duet with my sister first. I think you will like it be-

cause it is very pretty. (He starts to cross the room towards the piano but falls on the slippery floor in front of the little Princess.)

**MARIE ANTOINETTE** (running to help him) : Oh, dear, dear! I hope you didn't hurt yourself. (Takes her handkerchief to brush his knee.)

**WOLFGANG:** Thank you, Princess. No, it does not hurt, but you are so very nice and kind. I think I will marry you when I grow up. Thank you, I'm all right now. Come, Nannerl, we will play our duet.

(The children play a duet and receive much applause.)

**WOLFGANG AND NANNERL** (bowing): Thank you, your Highnesses.

**WOLFGANG:** I will now play a solo for your Highnesses. (Plays, followed by applause and cries of "Bravo! Play again! Wonderful!")

**WOLFGANG:** Thank you. (Runs toward Princess.) Marie Antoinette, could we not dance a minuet? Nannerl will play one for us. That would be just like we do at home.

**NANNERL:** Yes, I will play a minuet for you to dance. (She plays as the children dance.)

**QUEEN:** Here is another fine player. Well done, little girl.

**NANNERL:** Thank you, your Majesty.

**HERR MOZART:** Nannerl, you and Wolfgang play one more duet, and Wolfgang will play one more solo, then we must say good-bye. (After the performance and the applause the Mozarts prepare to leave.)

**KING:** Hold! Do not hurry. We have something for you before you go. (He beckons to attendants at door, who enter, bringing costumes of satin and velvet, and presents for the family.)

**KING:** Herr Mozart, accept these with our thanks for the entertainment these children have given us. (Herr Mozart and Wolfgang bow; Frau Mozart and Nannerl curtsey.)

**HERR MOZART:** Oh, your Majesty! We did not expect this. We are quite overcome! But the children are handsomely rewarded for all the practicing they have done. Children, is not this a wonderful day?

(They bow and exit as curtain falls)

## Lullaby

by Marjorie Hunt Pettit

When the tired musician  
Gets him to his bed,  
Visions of concertos  
Wander through his head;  
Many gib *glissandos*  
Cascade down the keys,  
And pert *pizzicatos*  
Form a dancing frieze.

But the worn musician,  
Seeking rest and sleep,  
Does not spend his moments  
Counting frisky sheep;  
Notes are his undoing—  
Quarter, whole, and half—  
Drowsily he counts them  
As they jump the staff.



Wolfgang and Nannerl playing duets  
for Marie Antoinette

## Who Could Read This!

one day i went to a concert it was fine i wondered how many hours the pianist practiced i wished i could play like that maybe if i practice a lot i could i decided i would practice a lot only i have not started yet because i have not had time i wonder hoy that pianist had time to do it i wish i could play like that.

Do you play the piano that way? Do you make it sound just like a string of tones without any punctuation or expression or phrasing? Or do you pay attention to your phrasing? Do you use lots of expression, make contrast between *forte* and *pianissimo*, and use plenty of *crecendos* and *diminuendos*? Do you make your playing beautiful and artistic and musical? Or do you make it tiresome and monotonous? Listen to your own playing and find the answers to these questions.

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## Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of October. Results will appear in a later issue. Subject for this month: "Do I prefer to sightread or memorize?"

## Quiz No. 36

(Keep score. One hundred is perfect.)

- If you were attending a concert by the Sistine Choir, from what city would the singers have come? (ten points)
- In what way does a dot placed after a note affect that note? (five points)
- If you were going to play a trombone in the school orchestra, in which section of the orchestra would you be placed? (five points)
- What composer was born in 1770 and died in 1826? (fifteen points)
- What does a double flat placed before a note call for? (five points)
- If you were listening to a composition by Edward Alexander, what would his last name be? (ten points)
- If you heard a vocalist singing *Hark, Hark the Lark*, by Schubert, whose poem would the singer be using? (twenty points)
- Was Tchaikovsky a violinist, organist, composer, or conductor? (ten points)
- Was Liszt a Hungarian, Bohemian, Viennese, or Swiss composer and pianist? (ten points)

(Answers on bottom of next column)



### Junior Music Club, Ambler, Pa.

Ann Hallman, Marguerite Reverdy, Teddy Hallman, Margaret Smart, Dennis Canfield, Betty Gwynn, Helen Dummeldinger, Peggy Harsch, Claire Everding, Diana Handy, Mrs. Stephens, Linda van Steenwyk, Jean Reverdy, Laura Irwin. (John van Steenwyk, who took the picture, is also a member of the club.)

DEAR JUNIOR ETUDE:

I like your magazine very much and it helps me greatly. My three sisters and I have absolute pitch. I began to practice on the piano when I was four years old, and now, before my ninth birthday I can read all of Beethoven's Sonata "Pathétique."

From your friend,  
Doranna Watterson (Age 9), Maine

## Notice

As the recent issues of the ETUDE have been late, due to the general strike in the typesetters union, the contests are of necessity irregular and will be held over and repeated later.

DEAR JUNIOR ETUDE:

I play the piano and baritone and used to play also the flute and French horn and I play in the band at school, also at clubs and church. I gave a piano recital last fall.

From your friend,  
Carolyn Snell, Spanish Forks, Utah

### Letter Boxers

The following lines are quoted from letters which space does not permit printing in full. Replies will be forwarded when addressed in care of the JUNIOR ETUDE.

"When I grow up I want to be a kindergarten teacher so I have to know all about music. I would like to hear from some one in America or Canada who loves music."

Treg Morrison (Age 12),  
New Zealand.

"All my family were delighted to hear the pieces I played from THE ETUDE when it arrived today. I would like to hear from some Junior Etude readers."

Ruth Sumner (Age 11),  
Georgia.

"I play piano and trumpet and am going to take organ lessons. I sing alto in the Glee Club and Junior Choir. We had a Rainbow recital last year when each piece represented a different color."

Dolores Judson (Age 14),  
Ohio.

"I hope to become a music teacher. My father is a builder and plans to build me a conservatory. I play piano, saxophone, clarinet, and violin. I play in our School orchestra and am also a Girl Scout. I would like to hear from some one who has similar interests."

Connie Scullin (Age 13),  
New Jersey.

DEAR JUNIOR ETUDE:

I want to tell you about our family of six children: Charles, age thirteen; Mary Catherine, twelve; Timothy, eleven; Willa, nine; Michael, eight; La Rose, six. I am the oldest. We sometimes have a contest to see who will have the piano to practice, as we all take piano lessons. Sometimes I think we should have two pianos. Willa, Michael and La Rose are practicing a trio. We play duets; too. We have a music club and have learned much about composers. Our teacher is proud to have all six of us in one family learning to play the piano, and we wonder if we have any competitors.

From your friend,  
Charles Tillotson, (Age 13),  
Nebraska.

### Answers to Quiz

- Rome; 2. It increases the time value of the note by one-half its original time value;
- The brass section; 4. Beethoven; 5. Playing the note one whole tone below the line or space on which it is written without changing its letter name; 6. MacDowell; 7. Shakespeare's; 8. Primarily a composer, but conducted also, including six concerts in America; 9. Hungarian.

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**THE COVER FOR THIS MONTH—**  
THE ETUDE presents upon its cover this month a portrait of the late Mme. Olga Samaroff-Stokowski. It is from a portrait made by the Rembrandt Studios in Philadelphia which like other famous studios have large collections of artistic photographs of outstanding artists. The cover portrait shows Mme. Samaroff-Stokowski at the height of her career as a pianist.

THE ETUDE has presented many tribute covers following the passing of distinguished American musicians such as MacDowell, Mrs. Beach, John Philip Sousa, Teresa Carreño, Charles Wakefield Cadman and famous European masters such as Grieg, Dvorák, Massenet, Saint-Saëns, Moszkowski, Mascagni, Paderewski, Rachmaninoff, Franck and others.

**TIME IS RUNNING OUT**—With vacations in the past, progressive music teachers and other active music workers, who have not mapped out their plans for the coming season with a suitable stock of music from which to supply their needs, should lose no time in making these necessary preparations. Those experienced in such matters know that they can enter the new season with much more time to give to the actual business of teaching and training if they do not have to spend time looking over new material.

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**TECHNIC TACTICS, Twenty-one Short Studies for Piano, by Milo Stevens**—There has been an addition to the ever popular *Music Mastery Series* and this time by Milo Stevens. In this volume designed to aid the second grade student, some of the following technical problems are given consideration: scale passages divided between the hands; interlocking arpeggios; broken chords; rapid five-note groups; staccato chords; crossing of the hands; wrist rotation; chromatic scales; double thirds; the trill and mordent. Although definitely technical in nature and purpose, and written in the easier major and minor keys, the studies are melodious, and each has an imaginative title.

You may reserve your copy now at the special Advance of Publication Cash Price, 25 cents, postpaid.

**SOUSA'S FAMOUS MARCHES, Adapted for School Bands**—Here is a book that school band directors should welcome with open arms. Until recently copyright restrictions have prevented us from including, in collected form, some of these famous marches. This new collection, carefully compiled and adapted for average school bands by an expert bandsman, will include *The Stars and Stripes Forever*; *Semper Fidelis*; *Liberty Bell*; *Washington Post*; *El Capitan*; *The Thunderer*; *King Cotton*; *High School Cadets*; *Manhattan Beach*; *The Invincible Eagle*; *Hands Across the Sea*; and *Fairest of the Fair*. Thirty-seven instrument books are available.

The Advance of Publication Cash Price for each part is 25 cents, and that of the conductor's score is 75 cents, postpaid.

## PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

September, 1948

### ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published, but only one to a customer. Paragraphs describing each publication appear on these pages.

All Through the Year—Twelve Characteristic Pieces for Piano .....	Ketterer	30
Basic Studies for the Instruments of the Orchestra .....	Rohner	
Student's Books, each	.25	
Conductor's Score	.60	
The Child Schubert—Childhood Days of Famous Composers ..	Coit and Bampton	.25
Echoes from Old Vienna—For Piano Solo		.40
First Choral Book—A Collection of Secular Choruses for Two-part Treble Voices .....		.30
The First Christmas—A Story with Music for Piano .....	Richter	.35
How to Memorize Music .....	Cooke	.40
Ivor Peterson's Piano Accordion Book .....	.65	
Keyboard Approach to Harmony .....	Lowry	.75
Little Pieces from the Classic Masters—For Piano Solo .....	Beer	.30
Noah and the Ark—A Story with Music for Piano .....	Richter	.35
Second Piano Part to Streabbog's Twelve Easy and Melodious Studies, Op. 64	Gauntlett	.40
Song of Bethlehem—Christmas Cantata, Mixed Voices .....	Stairs	.40
Songs of Worship—A Collection of Songs for the Church Soloist, For High and Low Voices .....		.40
Stanford King's Party Piano Book .....	.60	
Sousa's Famous Marches—Adapted for School Bands—Individual Scores	.25	
Conductor's Score	.75	
Technic Tactics—Twenty-one Short Studies for Piano .....	Stevens	.25
You Can Play the Piano!—A Book for the Older Beginner, Part III .....	Richter	.35

### SECOND PIANO PART to Streabbog's Twelve Easy and Melodious Studies, Op. 64, by Basil D. Gauntlett

There is a constant and ever-increasing demand for good two-piano, four-hand material. In the Presser catalog the Second Piano Parts to "Thompson's Tuneful Tasks," and "Bach's Two-Part Inventions" have proved so popular and worth-while that it was decided to treat the Streabbog Op. 64 in like manner. This Second Piano Part contains interesting melodic and harmonic material suggested by the original work and adds greatly to the effectiveness of the various pieces. The grade level of the second part is the same as that of Op. 64, and therefore the parts may be used interchangeably. The special price offer is for the Second Piano Part only, and if you do not already have the original Op. 64, it will be necessary to purchase it also since the volumes are published separately.

The Advance of Publication Cash Price for the Second Piano Part is 40 cents, postpaid.

**YOU CAN PLAY THE PIANO, A Book for the Older Beginner, Part III, by Ada Richter**—The tremendous popularity of Parts I and II of this book and the overwhelming number of queries from teachers asking what book to use as a sequel to these parts have persuaded Mrs. Richter to write Part III. In this, necessary technic is presented as attractively as possible in order to hold the interest of the pupil, whose one desire is performance. Thus while he is learning what he must in order to progress, he is playing music he wants to play. The material is of the same sort as that in the first two books—original numbers, and favorite selections in new arrangements, among the latter "Toreador Song" from Bizet's *Carmen*, and "Theme" from Schubert's *Unfinished Symphony*.

At the special Advance of Publication Cash price, 35 cents, postpaid, one copy may be ordered now.

**ALL THROUGH THE YEAR, Twelve Characteristic Pieces for Piano, by Ella Ketterer**—Here is a collection of pieces to be played for pleasure. In no sense does it constitute an instruction book. Twelve pieces in grades two and two-and-a-half comprise it—one for each month of the year. All are new compositions written by Miss Ketterer especially for this book. Typical numbers are *King Winter* for January; *To My Valentine* for February; *Vacation Days are Here* and *New Skates for Christmas* for June and December respectively.

Directions for proper playing are written in story-like manner to appeal to children. Both teachers and pupils will recognize in the individual pieces appropriate recital numbers. With its attractive illustrations and its light touch throughout, it will make a delightful gift book. One copy may be ordered now at the special Advance of Publication Cash Price, 30 cents, postpaid.

**KEYBOARD APPROACH TO HARMONY, by Margaret Lowry**—Teachers looking for new material in the theoretical field will want to have this new harmony book as soon as it is published. This book is designed from the piano, rather than from the four-part voice writing approach, and may be successfully used in college and high school classes, as well as for private study. The twenty-seven lessons cover the essentials of a solid foundation, including, *Tonic-Dominant Patterns*; *Non-Harmonic Tones*; *Sub-dominant*; *Super-tonic*; *Cadence Formulas*; *Borrowed Seventh Chords*; *Tonic Seventh*; *Submediant*; *Diminished Seventh*, and *Modulation*. Many examples from the works of Weber, Verdi, Schumann, Schubert, Mozart, Mendelssohn, Liszt, Haydn, Chopin, Beethoven, and others are used.

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**FIRST CHORAL BOOK, A Collection of Secular Choruses for Two-Part Treble Voices**—This new collection of choruses by composers old and new brings to choral directors music suitable for use on a variety of occasions. Young singers in the upper grades and junior high schools will be immediately attracted by such numbers as *Song of Thanksgiving* arranged from Mendelssohn, *The Snowflake* by Worth, *The Hazel Tree* arranged from Schumann, *Little Boy Blue* by Richardson, *May Wreath* by Bornschein, *Whistle and Hoe* by Lindsey, *Butterflies are Flying Flowers* by Bliss, *So I Sing to You* by Barton, *Winter Nocturne* by Koepke, and *My Senorita* by Hopkins. These charming secular choruses for two-part treble voices are of easy to medium grade, and a comfortable range in both parts precludes strain on young voices.

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## Carrying A Spear In Grand Opera

(Continued from Page 566)

drew from her bosom the red-sealed "passport," which had lain nestled in her corsage since Act II. As she started to write, the pen sputtered. "Dear me," she exclaimed, "I've ruined your pen!"

"My poor pen is honored," I rejoined gallantly.

With that she sat up and really took notice. "Who are you boys, anyhow?" she inquired. "We are the Sophomore Class of the University of Pennsylvania," called out an upstart of a proletarian paid supe from the rear.

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"We are very cautious about the use of ultra-modern or extreme music. In February we put on the Villa-Lobos Quartet No. 6, played by the Stuyvesant String Quartet, and immediately got a letter from an outraged listener which read, 'What an abortion you put on the air tonight! Can any person call that music? It is a disgrace. I listen to your broadcast every night, and usually enjoy it thoroughly, but tonight it was vile of the vilest!' A telephone talk the next morning palliated this injured listener. He was assured that there were other listeners who found the Villa-Lobos work very interesting.

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"The best estimate of our valuation of the worthwhileness of the Philadelphia Philharmonic Hour is that after two years of trial and close observation we have just signed a contract for our third year of this program."

## The Advertising Value of Classical Music

(Continued from Page 532)

a great advantage, as it gave them an opportunity to secure in advance some of the scores of the music to be performed.

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## The Etude Music Lover's Bookshelf

(Continued from Page 527)

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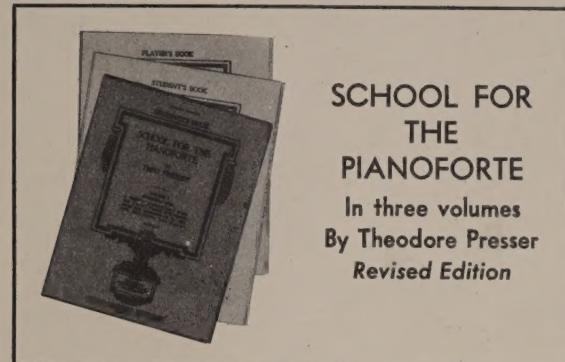
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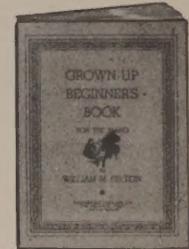
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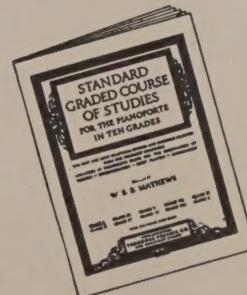
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